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THE PRINCE AND THE PAUPER

A MUSICAL PLAY

**A DISSERTATION ON THE WRITING OF THE MUSICAL
VERSION OF "THE PRINCE AND THE PAUPER"
TOGETHER WITH A GENERAL HISTORY OF THE
AMERICAN MUSICAL AND NOTES ON THE CREATIVE
AND BUSINESS REQUIREMENTS OF THE MUSICAL IN THE
MODERN ERA.**

HAL SHAPER

**SUBMITTED IN FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
(CREATIVE WRITING)**

SUPERVISOR:

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DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited, and referenced.

Signature

Date

24th OCTOBER 2002

Signed by candidate

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The text included Footnotes and English Historical references together with original illustrations by Robert Hodgson from the book by Mark Twain.

All references to quotes from source materials are italicized for easy reference.

All sung lyrics are in bold type in conformance with Broadway requirements.

DISSERTATION ON THE WRITING OF THE MUSICAL VERSION OF "THE PRINCE AND THE PAUPER" TOGETHER WITH A GENERAL HISTORY OF THE AMERICAN MUSICAL AND NOTES ON THE CREATIVE AND BUSINESS REQUIREMENTS OF THE MUSICAL IN THE MODERN ERA.

It is generally agreed that the various musical entertainments of song and dance, bearing progenitor resemblance to the American Musical, first emerged in 1886.

In mid-1886 a ballet-troupe that included a number of scenic effects in its repertoire was imported from abroad to perform at the Academy of Music in Lower Manhattan. Before the opening however, the theatre burned down. * William Wheatley, was the proprietor of Niblo's Gardens, and was about to produce The Black Crook, a melodrama with music by Charles .M. Barras. Wheatley conceived the idea of combining the play with the displaced ballet performers and scenic equipment.

The Black Crook opened on September 12th 1886 at Niblo's Gardens.

It ran for sixteen months, grossed over a million dollars, and spawned companies that toured America for over forty years.

It is generally regarded as the progenitor of the American Musical. * (Sennet, 1998, The Early Years from Song and Dance, The Musicals of Broadway).

Not all authorities agree. Kurt Gatzert, one of the worlds leading authorities on the musical theatre writes The Black Crook was neither the first, nor the first successful American piece to be staged but it is the one that has gone down in history. (It was a) "typical mixture of melodramatic fairytale, massed dancing (the first of the 'Bring on the Girls' shows), very short skirts, low comedy, and a popular collection of second-hand tunes, constructed along the lines of French Grand Opera Bouffe " (Gatzert, 1995, Musicals, p.76) The term 'bring on the girls' was made theatre legend by P.G. Wodehouse and Guy Bolton (Wodehouse and Bolton, 1954, Bring on the Girls).

* Bring on the Girls was regarded as the panacea-idea for every situation in a musical, up to that time, when the writers had run out of ideas. The Black Crook was the first and greatest example, featuring as it did nearly a hundred half naked dancers of both sexes. Bringing on the girls became the saviour of the Musical. Hair when short of any significant plot brought on the girls, and boys, entirely naked.

The continental history of America before Columbus is the subject of constant debate and conjecture. For many years it was seriously thought to be the result of a Siberian people pursuing the mammoth across the iced-over land bridge, which linked the then-continents. When the ice ages ended, and the land links disappeared, all who were there remained.

This theory has lately been questioned by both American and Russian scientists who have declared that Asian blood being predominantly Type B and the American Indians being almost exclusively Type O, makes the formerly held theory difficult to sustain. (Drs Salter and Levin 1975, July 17th lecture delivered to the Smithsonian Institute 1975)

We know from existing proofs, including Scandinavian settlement remains and graves indicating early burial sites of European Knights, that before the landing of Christopher Columbus in 1492, there was an indigenous American people, speaking over five hundred languages, and that for at least 15, 000 years before the arrival of Columbus, there was a pre-historic American way of life.

Columbus landing on August the 2nd 1492, the acknowledged European Connection with America, led to a second voyage of seventeen ships, 1500 men and forty members of the church, and the initial greening of the continent.

It was a Spanish - Catholic European beginning. By the 18th century the mixture of church music, the shanties of seafaring men, folk songs, the emerging vocal sorrows of the Negro slaves, the vigorous outdoor expressions of life among the farmers and cattlemen, the advent of the railroad and the gold rush days, spread its various musical roots across the continent of America. By the time of the Declaration of Independence and the Civil War, American Music was forming its own voice.

To give an indication of the spread and shift of population, in 1845, (McClyn, 2002 Wagons West), fewer than 20,000 non-native Americans lived west of the Mississippi. By 1860 there were hundreds of thousands. There had been an early surge of westward migration during the 1840's but after the California Gold rush of 1849 the surge became a population explosion.

The opening up of the continent carried with it its most portable music, the mouth organ that fitted into a pocket, and the church organ and the guitar, and all 'country' music has its roots within this organic development.

Wherever these pioneers traveled, they took their church, and its hymns, their bibles, their guns and their songs, with them. Once the discovery of gold, had opened up the West, no town was complete with its saloons, its entertainments and its entertainers.

Eventually, leisure, created by increasing comfort and wealth, would allow the growing and changing sounds of Europe, to become a welcome and diversionary import. As the years rolled by, audience requirements became more refined. As Broadway costs increased under Union pressures, a new formula and approach to Musical entertainment, emerged. The Musical as a long-running entertainment and corporate business project, which is the current formulaic requirement for producers and investors, was the result. The French followed into Canada taking their music with

them being the music of the early court minstrels and the developing classicism of the new composers and innovative instrumental inventions.

The traveling troubadours, the ballad singers, the broadsheets and the minstrels now found new and fertile opportunities in this vast and expanding country. Tobacco encouraged the slave trade and with the slaving of the America's came the imported songs and rhythms of anguish and separation inherent in the cruelty of this enforced colonization. Slavery, along with the growing threats of the Tsarist pogroms in Russia, was to have the most profound effect on the development of America's tastes and creative development in words and music.

It was only a question of time before the political and financial demands of England and its Empire, led to the Declaration of Independence in 1776 and the founding of a new Nation. The music of war had become an imbedded part of this new countries perception, and when the British surrendered at Yorktown their military band played a melancholy song called The world turned upside down, before relinquishing the British hold on its former colony.

America had won a war, which turned every State into a separate fiefdom of interests, and it was only after its Civil War, that the beginnings of a properly constituted nation emerged.

The Civil War gave America Mine eyes have seen the glory of the comin' of the Lord, John Brown's Body, and a virtual national anthem of defiance with I wish I was in Dixie. Music and songs were growing up in their reflections of sorrow and their stirring hopes for the future.

In the early days, a new song could only be heard in the environs of its birth. It took a song many years to slowly travel by word of mouth, usually by way of the originating singer's personal appearance, to traverse the country. As a result songs had time to develop into the well-loved standards and classics that abound in the Golden Era before the advent of radio and the movies and television.

The Railroad's crossing of America, carried its songs across the continent far more quickly, but the floodgates of over-communication burst with the invention of radio. When films and television became the norm, the widespread national and international over-exposure of recorded and broadcast songs, caused the shelf life of most new songs, to be brief indeed. Irving Berlin said that radio was bad enough, but "television will chew up our catalogues". Instant exploitation via sound-recordings, the film musical and its theme songs, and later video production ended the reign of the sales of printed sheet music. Instant exploitation was the new era's clarion call. Berlin, who was regarded as a genius (Smith, 1914, First Nights and First Editions, pp.280-281) voiced his concerns, that this new, over-exploitation would diminish the quality and longevity of songs, in rapid order.

It appears more than co-incidental that the Civil War should end in 1865 with the South's surrender at Appomattox, and the advent of seminal The Black Crook. The heyday of the Minstrel show ended with the Civil War but remained a popular format for years to come. (Greenberg, 1998. Gershwin, pp. 82-83).

America had become a cauldron of cacophonies from the music of Africa filtering through to New Orleans, the slave memories so profoundly captured and reflected upon by America's first famous, songwriter Stephen Foster (1826-1864).

"1776 to 1890 were the Grass Roots of American music. Our popular music was born with the Republic. Its virgin seeds were sown behind the stone walls of Lexington and Concord and in the bloodstained snows of Valley Forge. As new trails were blazed, the pioneers carried shoots from these early plantings westward and soon the militant tunes of the revolutionary years were replaced by soulful, poignant songs of loneliness, wretchedness and frustration. These were the folk songs handed down from one generation to another; the ballads of the homesteaders, the songs of the Tennessee mountaineers and the cowboys riding the old Chisholm trail; the spirituals of the Negro slaves and the doleful chants of the chain-gang workers alongside the songs inspired by the railroad; these are all a part of the grass roots of American music." (Burton, 1950, The Blue Book of Tin Pan Alley, p.7).

Between 1776 and 1890 the following songs became part of the nations history and ongoing tradition. The development of pace and spirit, text and stridency, patriotism and ethnic American language and sentiment, are apparent. Rodney Greenberg, (Gershwin, p.83) made an acute observation when he wrote, "Two further traditions, the imported traditions of operettas from Central Europe and Yiddish theatre, were paramount in setting the scene for innovation.

The European composers Johan Strauss, Jacques Offenbach, Rudolph Friml, Sigmund Romberg and Franz Lehar, dominated the early American theatre, intimidating native-born composers but the original texts and translations in the hands of the new American writers, for whom English was seldom their native language, and who enhanced these shows in many inventive ways".

A new and more muscular language was developing within the ranks of these new immigrant writers. It was to finally end the domination of the Eurocentric entertainment and revitalize theatrical entertainment in America. It is interesting to see the 'Americanization' of words and music from 1798, inherent in the works, which emerged.

1798 Yankee Doodle by Dr Richard Shackburg gave the colonists a national anthem. It was sung at Bunker Hill and with fife and drum at Yorktown when Lord Cornwallis surrendered to General Washington. The words Yankee Doodle went into the lexicon of American language through this

song, which was printed in 1798. In the same year the song Hail Columbia by Joseph Hopkinson and Phillip Phile was composed for the Inauguration of Washington as President.

1814 The Star-Spangled Banner was created by Francis Scott Key with music by John Stafford Smith. The words were written "by dawn's early light" on September 14th when Key, a young Baltimore lawyer, spent the night aboard a British ship during the attack on Fort McHenry. It was sung for the first time by Ferdinand Durang, an actor, in a Baltimore Tavern near the Holiday Street Theatre. It is now the American National Anthem.

1823 Home Sweet home (be it ever so humble.) was written by John Howard Payne with music by Henry.R.Bishop.

1839 Rocked in the cradle of the deep, by Emma Willard, was composed by Joseph Philip Knight as a hymn.

1855 Listen to the Mocking Bird was credited to Alice Hawthorn. Hawthorn was in fact the pseudonym of Septimus Winner, a Philadelphia music publisher. This engaging song was actually written and composed by Richard Milburn a "little colored boy who he heard whistling it" and who was also "a marvelous guitar-player". (Spaeth, 1946, A History of Popular Music, p.128).

1856 Darling Nelly Gray. This early predecessor of Goodbye Dolly Gray (which was to achieve such success during the Siege of Mafeking in South Africa), was written by Benjamin Russell Hanby. Nelly Gray was a Negro slave girl who was taken to Kentucky after getting as far as Westerville in Ohio, where Hanby's father had a station on the underground slave route.

1857 Jingle Bells, (or The one-horse open sleigh) by J. S. Pierpont. The secondary title was the original, the first being inserted two years later. An English version titled Dashing through the snow emerged later in England, undated, and with a different tune for the chorus. The original American version superseded it in due course and has prevailed. (Spaeth, 1946, p.132). It remains a perennial Christmas success.

1862 The Battle Hymn of the Republic. This famous poem by Julia Ward Howe was later set to music by William Steffe. The poem was first published in the Atlantic Monthly in February of 1862 inspired during the first year of the Civil War during her visit to Washington when the capitol was encircled by the watch fires of a hundred army camps.

1863 When Johnny comes marching home again was written and composed by Louis Lambert which was the pseudonym for Patrick.S.Gilmore the immediate predecessor of John Philip Sousa. The song utilized cannons, anvils and other fortissimo effects in its concert performances.

1868 The Man on the flying Trapeze by George Leybourne and Alfred Lee gave American music a spirited uplift. This tale of blighted romance under the circus canvas ("He flies through the air with the greatest of ease".) became a revival Hit Parade song by Rudy Vallee in 1939.

1873 Silver Threads among the Gold by Eben Rexford and Hart Pease Danks achieved its eventual success in 1902 when Richard. J. Jose a celebrated tenor with the Primrose and West Minstrels revived it.

1876 Grandfathers Clock by Henry.C.Work became another enduring success. Between 1876 and the dawn of the new century several significant songs emerged which were to indicate the growing maturity and popularity of the emerging American spirit in song.

1880 While strolling through the Park one day by Ed Haley became a standard song -and-dance success in variety halls.

1881 Bring Back my Bonnie by Charles.T. Pratt.

1883 There is a Tavern in the Town by William Hills became an instant audience favorite.

1888 Where did you get that hat? by Joseph Sullivan, arrived with a fine music hall history. It was an audience participation song without peer. .

1893 Mildred and Patty Hill, sisters, wrote the world's most performed song Happy Birthday to you.

1895 Katherine Lee Bates lyric poem America the Beautiful, was set to music by Samuel A. Ward.

Before The Black Crook there had been the comic Operas of Gluck (1714-1787) Mozart (1756-1791) including Figaro Don Giovannani The Magic Flute etc) Beethoven's Fidelio (1770-1827) Wagner (1813-1883) whose orchestrations were above and beyond any other composer of his day, Humperdinck (1854-1921) Richard Strauss (1864-1949); from Italy Rossini with his Barber of Seville (1792 – 1868) Donizetti and Bellini, then Verdi (1813 –1901) with Rigoletto, La Traviata, Aida and Otello, on to the 'moderns ', such as Puccini, (1858 – 1924) with La Boheme, Madama Butterfly, Tosca, and Turandot with its immortal Nessun dorme. Puccini, sensing a new growth in American theatre development wrote The Girl of the Golden West for specific production in America.

French and Russian influences emerged as paramount influences. Gounod for example (1818 – 1893) composed both Faust and Romeo and Juliet. These two works, steeped in their classic story tradition, were to emerge, eventually (with new scores) as the Broadway Musicals Damn Yankees (Adler and Ross, May 5th 1955) and West Side Story (September 26th 1957)

The words 'light Opera' appear in America for the first time in 1882 with Offenbach's Tales of Hoffman. So narrow is the gap between the past and present, one might mention that Bizet, Borodin, Tchaikowsky, Stravinsky and Prokofiev, were all composing during the lives of many of our grandparents.

Soon after The Black Crook opened, operas and light operas, poured in. Tony Pastor's Music Hall, which had opened during the Civil War, became a great Variety Theatre and from Pastor's came vaudeville. Established acts would now tour, and from touring came the Broadway revue.

America had come a long way since the early influences of The Pilgrim Fathers; the music hall memories of the immigrants from England, and the famine which brought the Irish with their melody and bravura. The English and Irish soon became a part of the reflected song- spirit of Rosie O'Grady and the Sidewalks of New York.

But the greatest influences came from the enforced Eastern - European migration to escape the pressures of the Tsarist pogroms to the freedom and opportunities offered by America. This migration was to give America Izzy Baline, (soon to be better known as Irving Berlin), Harold Arlen, Jerome Kern, and a long list of uniquely talented popular songwriters and composers, including Richard Rodgers, Lorenz Hart, (who was a direct descendent of Heine) and the Gershwins.

The influence and importance of music in the lives of the people of the Diaspora, resonates throughout the most ancient of Scriptural documents

"Jubal was the father of all musicians" (Genesis: 4:21). "The priest was to have bells on his robes" (Exodus 28:34-35). "Miriam and other women sang and danced to praise God" (Exodus 15:1-21). "Jericho fell to the sound of horns" (Joshua: 6.4-20). "Saul experienced the soothing effect of music" (1 Samuel 16:14-23). "The King's coronation was accompanied by music" (1 Kings 1:39-40). "The Ark was accompanied by trumpeters" (1 Chronicles 16: 6). "There were musicians for the King's Court" (Ecclesiastes 2:8). "From David's time on, the use of music in worship was much more organized. Music for the Temple became more refined" (Chronicles 15:16-24).

By the time of the New Testament, a rich musical heritage was already firmly established. (Life application Study Bible. 1996. p.653). "Jesus and the Disciples sang a hymn" (Mathew 23:30). "Paul and Silas sang in jail". (Acts 16:25) "We are to sing to the Lord as a response to what he has done in our lives" (Ephesians 5: 19-20).

As to the origins of music, the most ancient Hebraic view appears to have been by Paul who wrote "music was created by God and can be returned to him, in praise" (Romans 14). Every nation and culture appears to have some musical tradition, but none, which can be traced back further, or whose ancient sounds resonate more visibly, in the development of music up to the present time.

These expatriate Europeans with their background, culture and musical traditions, gradually became an absorbed part of the new and exhilarant freedom that was America.

The new American Musical was now literally waiting in the wings.

The early 20th Century belonged to Victor Herbert, George M. Cohan, Franz Lehar, and the innovative work of Kern, with Guy Bolton and P.G. Wodehouse changing the entertainments into a more cohesive and amalgamated form. Gilbert and Sullivan's works were soon to change the perspectives of just what an entertainment a good story with allied songs, could be. The integration of story and words and music, were plainly now seen to be the direction audiences sensed an attraction to, but it needed an American approach, something more than the imported language and mythology of a foreign culture.

The more integrated form of the Musical took a giant step forward on December the 27th 1927 with the opening of Showboat. Hammerstein and Kern converted Edna Furber's massive novel into a theatrical triumph. It was a watershed production. Showboat marked the transition to the Modern American Musical but its most potent forward stride was unquestionably Richard Rodgers and Oscar Hammerstein's version of Green Grow the Lilacs by Lynn Riggs.

Originally entitled Away we go but changed before opening on Broadway on the night of March 31st 1943 the newly christened Oklahoma unquestionably changed the face of American Musical Theatre. (Lewine Richard and Simon, Alfred Encyclopedia of Theatre Music, 1961).

It is as well to examine the sequence of the great Broadway hits prior to Showboat; between Showboat and Oklahoma; and from Oklahoma to the present, in order to evaluate clearly the evolutionary changes in the American Musical.

The following show chronology covers

1. The two prior seasons of Broadway Shows before the opening of Showboat.
2. From December 1927 to 1942 (between Showboat and up the opening of Oklahoma)
3. From 1943 to date.

1. 1925. (The chronology gives the date of the opening on Broadway)

Big Boy January 7th

China Rose January 19th

Louie the 14th (Romberg) March 3rd

Tell me more (Gershwin) April 13th

The Garrick Gaities (Rodgers and Hart) May 17th

George White's Scandals (de Sylva, Brown and Henderson) June 22nd

Artists and Models (J.Fred Coots and Clifford Grey) June 24th

Earl Carroll's Vanities July 6th (a 'divertissement')

June Days August 16th (Coots and Grey)

Captain Jinks September 8th (Gensler and de Sylva)

No, no, Nannette (Vincent Youmans, Irving Caesar and Otto Harbach) September 16th

Dearest Enemy (Rodgers and Hart) September 18th

The Vagabond King (Rudolf Friml and Brian Hooker) September 21st

Sunny (Kern, Hammerstein and Harbach) September 22nd

Princess Flavia (Romberg and Harry. B. Smith) November 2nd

(Harry.B.Smith is credited with having supplied the book and lyrics to over four hundred staged Broadway productions. It remains an unsurpassed Broadway record of achievement)

1926

Charlot's Revue of 1926 November 10th

Mayflowers (Coots and Grey) November 24th

The Cocoanuts (Irving Berlin) December 8th

The Greenwich Village Follies December 24th

Tip Toes (The Gershwins) December 28th

Song of the Flame (Gershwin, Stothart, Harbach, and Hammerstein) December 30th

From the almost two hundred Broadway Productions between 1926 and the opening of Showboat in 1927. A few of the most outstanding, were:

Sweetheart Time (Gorney and Caesar) January 19th

The Girl Friend (Rodgers and Hart) March 17th

Several editions of The Garrick Gaities, The George White Scandals and The Earl Carroll Vanities

Oh Kay! (The Gershwins) November 8th

The Desert Song (Romberg, Harbach and Hammerstein) November 30th

Peggy-Ann (Rodgers and Hart) December 27th

Betsy (Rodgers and Hart) December 28th

1927

Rio Rita (Tierney and McCarthy) February 2nd

Hit the Deck! (Youmans, Robin and Grey) April 25th

Ziegfeld Follies (Irving Berlin) August 16th
Good News (de Sylva, Brown and Henderson) September 6th
My Maryland (Romberg and Donnelly) September 12th
The Sidewalks of New York (Hanley and Dowling) October 3rd
The Five o'clock Girl (Kalmar and Ruby) October 10th
A Connecticut Yankee (Rodgers and Hart) November 3rd
Artists and Models (Benny Davis) November 15th
Funny Face (The Gershwins) November 22nd

Showboat opened on December 27th

The point of the pre Showboat statistics is to observe that after the opening of this landmark Musical, how quickly audiences dismissed the previously acceptable and looked-forward-to, norms.

From several hundred pre-Showboat Broadway shows, and even including such extravagant European hits such as Chu Chin Chow, the only show, which has survived to limited Broadway revival status is No, No, Nannette. The Desert Song remains as an amateur staple success and a few of the others (with suitably updated compilation hit scores) such as Funny Face, Sunny, Rio Rita and Hit the deck, were filmed.

Though many of the pre-1927 show songs remain fresh to this day, the theatrical conventions within which they originally existed and were created for, is a world swept away. The days of over a hundred Broadway openings in a season had ended.

After Showboat it is worth looking at the best of what followed.

1927

The Three Musketeers (Friml, Wodehouse and Grey) March 13th
Rosalie (The Gershwins) January 10th
Present Arms (Rodgers and Hart) April 26th
The New Moon (Romberg and Hammerstein)) September 19th

1928

This Year of Grace (Coward) November 7th

1929

Hot Chocolates (Fats Waller and Andy Razaf) June 29th

(This musical, following the issues raised in Showboat, was the first Broadway outing to feature a Negro composer and lyricist. Waller was an Afro-American, and Razaf, whose real name was Andreas Razafinkierifo, was a black Malagasy Prince)

Great Day (Vincent Youmans, Edward Eliscu and Billy Rose) October 17th

Bitter Sweet (Noel Coward) November 5th

Fifty Million Frenchmen (Cole Porter) November 27th

Wake up and Dream (Cole Porter) December 30th

1930

Strike up the Band! (George and Ira Gershwin and George Kaufman) January 14th

Fine and Dandy (Kay Swift and Paul James) September 23rd

Girl Crazy (George and Ira Gershwin) October 14th

1931

The Bandwagon (Dietz and Schwartz) June 31st

The Cat and the Fiddle (Kern and Harbach) October 15th

Of thee I sing (George and Ira Gershwin) December 26th

1932

The Gay Divorce (Cole Porter) November 29th

1933

As Thousands Cheer (Irving Berlin) September 30th

Roberta (Jerome Kern and Otto Harbach) November 18th

(Smoke gets in your eyes featured in this show)

1934

Anything goes (Cole Porter) November 20th

1935

Porgy and Bess (G. and I. Gershwin, DuBose Heyward) October 10th

Jumbo (Rodgers and Hart) November 16th

May Wine (Romberg and Hammerstein) 1936

On your toes (Rodgers and Hart) April 11th

Red Hot and Blue (Cole Porter) October 29th

1936

On your toes (Rodgers and Hart) April 11th

White Horse Inn (Stolz and Caesar) October 1st

Red Hot and Blue (Cole Porter) October 29th

1937

Babes in Arms (Rodgers and Hart) April 14th

I'd rather be right (Rodgers and Hart) November 2nd

Pins and Needles (Harold Rome) November 27th

1938

I married an angel (Rodgers and Hart) May 11th

Hellzapoppin (Sammy Fain and Charles Tobias) September 22nd

Knickerbocker Holiday (Kurt Weill and Maxwell Anderson) October 19th.

(September Song was written for this show's non-singing star, John Huston. It remains for many of the Golden Era's songwriters, their favorite song).

The Boys from Syracuse (Rodgers and Hart) November 23rd

1939

Very warm for May (Kern and Hammerstein) November 17th

Swingin' the Dream (Van Heusen and de Lange) November 29th

Dubarry was a Lady (Cole Porter) December 6th

1940

Louisiana Purchase (Irving Berlin) May 28th

Cabin in the sky (Vernon Duke and John Latouche) October 25th

Panama Hattie (Cole Porter) October 30th

Pal Joey (Rodgers and Hart) December 25th

1941

Lady in the Dark (Kurt Weill and Ira Gershwin)

1942

By Jupiter! (Rodgers and Hart) June 2nd

This is the Army (Irving Berlin) July 4th

By and large these were the most successful shows following the opening of Showboat. Many of them were filmed. Girl Crazy, and Porgy and Bess (both composed by George Gershwin) are among the constant revivals. The pre-Showboat Musicals are seldom now revisited.

Several things are evident. The number of shows presented on Broadway each year, fell severely. The quality of the book element in shows had been considerably upgraded to the point where a Musical had for the first time been awarded the Pulitzer Prize. (The show was Of thee I sing) The prize went to the writers, including Ira Gershwin, and George Kaufman but excluded the composer George Gershwin, as he did not qualify within the original Pulitzer brief, as 'a writer'. The rules were widened soon after)

Another reason for the examination in such depth is to note the emergence of far more structured scores and the consistent input of two people in particular, Richard Rodgers, and Oscar Hammerstein 2nd.

Although both Rodgers and Hammerstein had attended the same University at Columbia, and even written one early song together as students, there was no prior indication that they might write together. It was at this point, that Lorenz Hart decided he no longer felt able to commit to the Theatre Guild's suggestion that he and Rodgers adapt Green grow the Lilacs a not-entirely-successful play by Lynn Riggs. Rodgers turned his old alumnus to find that Hammerstein admired the play and was happy to respond to the suggestion that they collaborate.

On March 31st Oklahoma! the first Rodgers and Hammerstein collaboration, opened in New York. Expectations were low and the out-of-town murmur was "no songs –no gals –no chance" The apostrophe was added to add an element of excitement. (Rodgers, 1975, Musical Stages, p.216)

Although Gantz and others mark the era of the Modern Musical from Showboat, there is far more compelling evidence of the impact wrought by Oklahoma! It is easier now, to appreciate the impact that Oklahoma had on the public, and within the ranks of the writing and composing fraternity. The show was such an enormous success that in an act of modesty never seen before on Broadway, Oscar Hammerstein, took a full-page ad listing his last seven Broadway flops. Under that list of his failures, he wrote, "I've done it before and I can do it again".

After Oklahoma!, the upgrade in all-round quality and intelligence in format, story, production, direction, and most especially in lyrics and music, were noticeable. From the following shows, which emerged after Oklahoma! there is a growing sense of identification with today's world. Within this list, are the Broadway shows, which are constantly revived. The old era, pre-Showboat, has all but gone.

1944

Carmen Jones (Bizet and Hammerstein)

Bloomer Girl (Arlen and Harburg) October 5th

On the Town (Bernstein, Comden and Green) December 28th

1945

Up in Central Park (Romberg and Fields) January 27th

Carousel (Rodgers and Hammerstein) April 19th.

The day before spring (Lerner and Loewe) November 22nd.

1946

Call me Mister (Harold Rome) April 18th

Annie get your gun ((Irving Berlin) May 16th

1947

Street Scene (Kurt Weill and Langston Hughes) January 9th

Finian's Rainbow (Burton Lane and E.Y. Harburg) January 10th

Brigadoon (Lerner and Loewe) March 13th

The Medium (Gian-Carlo Menotti)) May 1st

High Button Shoes (Cahn and Styne) October 9th

Allegro (Rodgers and Hammerstein) October 10th

1948

Where's Charley? (Frank Loesser) October 11th

Kiss me, Kate (Cole Porter) December 30th

1949

South Pacific (Rodgers and Hammerstein) April 7th
Lost in the Stars (Kurt Weill and Maxwell Anderson) October 30th
Gentlemen prefer Blondes (Jule Styne and Leo Robin) December 8th

1950

Peter Pan (Bernstein, Comden, Green, Charlap and Leigh) April 24th
Call me Madam (Irving Berlin) December 12th
Guys and Dolls (Frank Loesser) November 24th

1951

The King and I (Rodgers and Hammerstein) March 29th
A Tree grows in Brooklyn (Schwartz and Dorothy Fields) April 19th
Top Banana (Johnny Mercer) November 1st
Paint your wagon (Lerner and Loewe) November 12th

1952

New Faces ((Harnick, Carroll and Graham) May 16th
Wish you were here (Harold Rome) June 25th

1953

Wonderful Town (Bernstein, Comden and Green) February 25th
Can-Can (Cole Porter) May 7th
Kismet (Wright and Forrest and Borodin) December 3rd

1954

The Three penny Opera (Weill and Marc Blitzstein) March 10th
The Pajama Game (Adler and Ross) May 13th
The Boy Friend (Sandy Wilson) September 30th
Fanny (Harold Rome) November 4th
House of Flowers (Arlen and Capote) December 30th

1955

Plain and Fancy (Albert Hague and A. Horwitt) January 27th
Silk Stockings (Cole Porter) February 24th

Damn Yankees (Adler and Ross) May 5th

Pipe Dream (Rodgers and Hammerstein) November 30th.

1956

My Fair Lady (Lerner and Loewe)

Based on the play Pygmalion the story of this Musical remains an object lesson in adaptation, style, approach and skills beyond the ordinary. In many ways My Fair Lady remains the high point in the development of the integration of book, lyrics, and music and the show is constantly and successfully revived. That the show is nearly fifty years old is hard to believe. (The full story of this Musical is told by Alan Jay Lerner, the show's librettist, in his autobiographical book, The Street where I live, 1978).

Mr Wonderful (Bock, Weiss and Holofcener) March 22nd

The Most Happy Fella (Frank Loesser) May 3rd

Li'l Abner (de Paul and Mercer) November 15th

Bells are ringing (Styne, Comden and Green) November 29th

Candide (Bernstein, Wilbur and in later versions, Sondheim) December 1st

West Side Story September 26th (Bernstein and Sondheim)

After My Fair Lady, West Side Story was one of the first musicals, which would achieve continual revival. The 'slanguage' of its book created by Arthur Laurents, with time has aged somewhat, but the score and choreography continue to dazzle. Sondheim who was 22 when he wrote the lyrics, has always expressed his sense of embarrassment for having written so erudite a lyric as I feel pretty for Maria, a not-so-erudite Hispanic who didn't have the basic language or education to relate to the refinement expressed within its writing. Sondheim attempted to rewrite it, but at that point the show was frozen. He dismissed his entire effort as no more than 'street poetry' (Zadan, Sondheim and Company, 1986).

After My Fair Lady among the important shows, which emerged, were:

1957

The Music Man (Meredith Willson) December 19th

1958

Flower Drum Song (Rodgers and Hammerstein) December 1st

1959

Gypsy (Styne and Sondheim) May 21st

The Sound of Music (Rodgers and Hammerstein).

This latter musical opened at the Lunt-Fontanne Theatre in New York on November 16th 1959. The critics greeted it with little enthusiasm. Despite all, the show ran for 1443 performances before repeating its success in London and throughout the world. The film version starring Julie Andrews and Christopher Plummer remains a great favorite for young and old alike and its score is part of the new generation of children's musical consciousness. It remains one of the most beloved and popular musicals, and is constantly revived.

1960

Bye Bye Birdie (Strouse and Adams)

The Fantasticks (Schmidt and Jones)

Camelot (Lerner and Loewe) December 3rd

As can readily seen, the impacts of the growth of the book and the integration of the scores led to shows, which are constantly revived, filmed, and have become the staple of Broadway.

At this point from 1960, with rock and roll emerging, the advent of the British invasion of Broadway, and the dominating emergence of Andrew Lloyd Webber and Stephen Sondheim, the rules of current engagement of Broadway in regard to the basic creation of 'today's' musicals, is the next phase of this dissertation.

The successful mainstream Musicals in today's era remain those that fill the same theatre for years and have all the solid gilt-edged requirements relative to their inherent entertainment values allied to the recouping of their costs. Not all successes are 'mainstream' and there is at least one remarkable exception. The Fantasticks, a rather arty story based on Edmund Rostand's play Les Romanesques by composer Harvey Schmidt and librettist Tom Jones has been running at the Sullivan Street Playhouse since the 3rd of May 1960. There have been more than 8000 other productions in the USA with fifteen touring companies and further productions in over sixty countries outside of America. It remains an Off-Broadway' production. (Gammond, 1991, The Oxford Companion to Popular Music, p.186)

Among the established successes, are:

A Funny thing Happened (Sondheim) 1962

Oliver (Lionel Bart) 1963

Hello Dolly (Jerry Herman) 1964
Funny Girl (Styne and Merrill) 1964
Fiddler on the Roof (Bock and Harnick) 1964
Man of La Mancha (Darion and Leigh) 1965
Sweet Charity (Cy Coleman and Dorothy Fields) 1966
Mame (Jerry Herman) 1966
Cabaret (Kander and Ebb) 1966
Hair (McDermot, Rado and Ragni) 1968
Promises Promises (Bacharach and David) 1968
1776 (Sherman Edwards) 1969
Company (Sondheim) 1970
Follies (Sondheim) 1971
Grease (Jim Jacobs and Warren Casey) 1972
The Rocky Horror Show (Richard O'Brien) 1973
A little Night Music (Sondheim) 1973
Chorus Line (Hamlisch and Kleban) 1975
Chicago (Kander and Ebb) 1975
Annie (Charnin and Strouse) 1977
Sweeney Todd (Sondheim) 1979
Evita (Lloyd Webber and Tim Rice) 1979
42nd Street (Harry Warren and Al Dubin) 1980
Dream girls (Krieger and Eyen) 1981
Cats (Andrew Lloyd Webber and T.S. Eliot) 1982
La Cage aux Folles (Jerry Herman) 1983
Sunday in the Park with George (Sondheim) 1984
Les Miserables (Schonberg, Boublil and Kretzmer) 1987
Into the Woods (Sondheim) 1987
The Phantom of the Opera (Lloyd Webber and Hart and Stilgoe) 1988
The kiss of the Spiderwoman (Kander and Ebb) 1993
The Lion King (Tim Rice and Elton John) 1997
Rent (Larson and Greif) 1998
Miss Saigon (Schonberg, Boublil and Maltby) 1991

Currently on Broadway, the new long running successes include:

The Producers (Mel Brooks)
Thoroughly Modern Millie (Jeanine Tsori and Dick Scanlon)
Aida (Tim Rice and Elton John)
The Lion King (Elton John and Tim Rice")
Les Miserables, (now in its seventeenth year)

and many revivals of these post- My Fair Lady creations including My Fair Lady itself, and the Gershwin's Crazy for you.

In the creation of a Musical work the past remains a solid guide to the future and the initial principles remain the same.

A MUSICAL: A WORKING DEFINITION.

A Musical is a work embodying a story-based entertainment, which includes music and lyrics, created by a group of professional people, brought together by common purpose. That purpose is to create a theatrical enterprise of sufficient entertainment value to attract a group of investors to put up the money to realize these combinative efforts in profitable terms. It is an ideal not often successfully achieved.

Before going into the background of The Prince and the Pauper and the approach to its writing, it would be as well to look at the basic business of how musicals are created.

THE BASIC MUSICAL:

Perhaps the first question we must ask is "Why do we sing?" and also to attempt to understand the basic attraction of songs. This question "Why do we sing" was the subject of a recent key address by Herbert Kretzmer: lyricist of Les Miserables in his Doctorate Address at Commencement Ceremony at Richmond College, The American International University in London, held at Church House, Westminster in London on the 21st of December 1996 (Kretzmer, 2002). "I have sometimes wondered," he said, "why we sing at all. The austere requirements of human survival would not seem to include the capacity to raise our voices in melody. Darwin thought that song played no part in man's development except as part of a mating ritual and as a form of sexual display ...and so it remains one of the great mysteries. The human voice has always been an instrument of communication sexual attraction, comfort, and reassurance but singing is deeper and certainly different ". It might be said that singing is an expression of the souls longing for symmetry and harmony and order; the balance between the outward chaos of the physical universe, with the spirits' inner need for serenity, beauty, and a sense of ascension. Kretzmer concluded that, "We sing because we are a spiritual people".

Through song we transcend the ordinary. Singing engages the human spirit in areas of emotional flight beyond all understanding; it is a language beyond the meaning of its words and sounds; it solidifies friendship; it has inspired acts of bravery in times of great danger, whether aboard the "Titanic" or in the trenches of a hundred wars. It has calmed the spirit and created camaraderie in the eye of the storm. Singing and songs have created memories within us that are a part of the very fabric of our being. Singing reminds us that the moon belongs to everyone; the best things in life are free. And that, when you wish upon a star, it makes no difference who you are. It confirms that every

single one of us can make that journey up where we belong, and beyond the rainbow. The power of song is one of the deepest mysteries of our lives.

There has never been a nation in recorded history, which did not sing, and if the desire to sing is part of our psyche, it may be among the most important of gifts we bring to the well being of human existence. Singing opens gateways to the soul. For many, and in its highest and most touching form, it can become a journey to the presence of God.

The Musical, requires a miracle of mixes from a Winning Idea; to Composer and Lyricist; producer and Director; Set and Costume Designer to Lighting to Choreography; Orchestration to Conductor; and much more. From the choice of theatre to the time of the year you open, it is the highest of all risk ventures and requires skill and heart, knowledge, preparation, determination, patience, and stamina.

1. THE IDEA or THE SOURCE MATERIAL.

The Idea may spring from a writer, or a Director, or an existing book, or the adaptation of a Musical Film, from a Choreographer (as with Bob Fosse) to examine the Musical's Dance forms as with Dancin'! or even more so with Chorus Line; a Musical may arise from a Fairy Tale as with Beauty and the Beast or Peter Pan or the story of a Story Teller as with Hans Christian Anderson and its excellent film score by Frank Loesser.

It can arise from a serious book in the way that Christopher Isherwood's Berlin stories became John van Druten's play I am a camera which in turn became Kander and Ebb's Cabaret, Jesus Christ Superstar is derived from the New Testament, and Evita from the history of a famous woman.

The Idea may emanate from a couple of songwriters deciding to tell of their experiences in putting a Musical together as with "I'm getting my act together and taking it on the Road". It may emerge from the many film biopictorial films relating to the lives of the great songwriters, as with the story of Gus Kahn in I'll see you in my dreams to the Cole Porter Story Night and Day or the Bert Kalmar and Harry Ruby film Three Little Words or the Rodgers and Hart Musical life, on film Words and Music. In Tim Rice's hands the life of Evita Peron became Evita and the life of Jesus became Jesus Christ Superstar! In outstanding collaborations with a young Andrew Lloyd Webber.

The Idea may stem from a play as with Green Grow the Lilacs by Lynn Riggs, which became Rodgers and Hammerstein's Oklahoma! or Victor Hugo's immense novel Les Miserables, which in Herbert Kretzmer's admirable hands converted the Boublil and Schonberg Paris success, into an international triumph. With a major assist by Trevor Nunn, as its Director and (Sir) Cameron Mackintosh's persevering Producing skills, the musical has become a theatrical legend.

The classic novel is one of the richest sources of Musical material as with Charles Dickens' Oliver Twist " which became Lionel Bart's Oliver! Others to have gone through this musicalising process are Jane Eyre, Cyrano de Bergerac, Treasure Island and Great Expectations, The Pickwick papers, Pygmalion, Les Miserables and many other well known books and stories from Beauty and the Beast to The Little Mermaid, Pinocchio, Cinderella, Aladdin, The Jungle Book, Snow White and the Seven Dwarfs on to How to succeed in Business, the short stories of Damon Runyan leading to Guys and Dolls and many more, with varying degrees of success .

It must be said that by obeying this primary rule of 'familiarity' each one of them found a Producer, backers and a full-scale professional production.

THE COMFORT ZONE: FAMILIARITY

Audiences like to feel familiar with the evening's offering before they walk into the Foyer. Every Musical's creative team understands this reality and seldom veers from it. One of the cardinal reasons for the success of any Musical is the originality that the great creative teams bring to the realization of familiar material. There has been many an attempt at writing a completely original scenario for a musical; one based entirely on a New Idea or an unknown source but by and large, from "Maybe that's your problem (an original Musical based on the situations arising from premature ejaculation) Rags (a seven million dollar failure in 1988) to even to the ingenious On a clear day (Lerner and Burton Lane) All these shows failed because their audiences, regardless of the brilliance of their scores were simply unfamiliar and worse, resistant to, the book .i.e. the basic story.

Stephen Citron, the author of The Musical: From the Inside Out had the following observation to make on this point: "The public needs insurance and wants to see a transformation of what they already know; what the audiences drawn from the Garment Center on Seventh Avenue call" the same, only different "Just as children want to be told their favorite stories over and over again, so it seems that grown-up theatergoers want their Musicals to have yesterday's themes". Because of that, producers are unwilling to gamble. Professionals (for which read 'producers') seldom option a musical with an original story. There are exceptions such as Bye Bye Birdie, Can-Can, Company, A Chorus Line and Finian's Rainbow, but beyond these, few fantasies have become major Musical successes. (Citron, 1991, The Musical from the Inside out, p.102).

Directors are reluctant to label the source material. Every director declares, "Anything can make a Musical. It all depends on what the writers and Director bring to it". Alan Lund who directed and choreographed Anne of Green Gables, Jane Eyre and Great Expectations, insisted that there was even a Musical in the Telephone Directory, in the proper hands. Hal Prince, the doyen of Broadway Directors says, "Nothing is dead. Nothing is not dead. Book musicals are a label without a meaning. It is all finally just larger-than-life-Entertainment" and Stephen Sondheim agrees, "there are so many forms it can take". (Citron. Ibid)

It is what the Broadway cognoscenti aver, but it is not borne out by the facts.

In 2002 Lee Siegel, writing in Time Magazine (August 19th 2002 p.49) wrote, "In America, the past is always waiting in the wings. It's like an old girlfriend or boyfriend who won't go away. On Broadway now, you can see The Producers and The Graduate. It used to be that only film stars returned to the theatre; now entire films do. Remakes are everywhere." Familiarity remains a key factor in audience expectation.

Stephen Sondheim, the current master working in the musical theatre had his major successes with West Side Story based on Romeo and Juliet, Gypsy based on the familiar burlesque life of Gypsy Rose Lee, A Funny thing happened on the way to the Forum based on the plays of Plautus, Company from the successful short plays of George Furth, Sweeney Todd based on the Demon Barber of Fleet Street legend, and A little Night Music based on Ingmar Bergman's film Smiles of a summer night.

His less successful works, Assassins and Pacific Overtures were by hindered by the audience's unease with the unfamiliar source material; storylines they didn't know in advance.

There have been successes based on totally unfamiliar material such as Hair with it's collection of singable songs, and the last-minute, and inspired idea of publicly undressing some of the best looking people in town, which was a something of an incentive to buy a ticket. This show is occasionally revived, but is a plotless musical whose drawing power is predicated on its nudity. Hair made a poor film, and the show has only sporadically been revived.

Brigadoon was an entirely original source idea from Alan Jay Lerner as was Paint your Wagon. The songs were excellent, some of them genuinely inspired, but the revivals are few, and the film versions unmemorable.

Alan Lerner said that it was the fate of these Musicals, which finally convinced him to go to more familiar sources. His exact words were * "You get no A for effort. There is no special consideration held out to you if you attempt to write a totally original musical. I tried. When I was working with Fritz (Frederick Loewe) we wrote five original musicals in a row. Only one was anything of a success. I finally thought, " Oh the hell with it, I'll write an adaptation." The adaptation he was offered was Pygmalion by George Bernard Shaw. (Lerner, 1978, The street where I live, pp. 31-33) The offer came from Gabriel Pascal the Rumanian film Producer who had persuaded Shaw to grant him the film rights to a number of Shaw's works. Lerner added, " I received a whole lot more credit for that, than I did for the original creation of Brigadoon."

The Musical, which Alan Lerner made from Pygmalion, was My Fair Lady. It remains a landmark musical in every department, especially for the unrivalled quality of its words and music and an

unspoken, unrequited love affair which Shaw himself, refused to consider. Alan Lerner, made the decision to take Shaw's arid final scene of masculine indifference, and add one of the Musical theatre's most enduring requirements, The Happy Ending.

Alan Jay Lerner also confirmed the approach to the Musical by saying "One of the paradoxes of the Musical Theatre is that in order to experiment, you must be perfect. There is no doubt that once you veer away from the familiar, harsher standards seem to apply." (Ibid)

The public want to see what they have already in their minds-eye, seen.

Sammy Cahn, a Hall of Fame songwriter, also found that originality had its limitations. He said, "Don't think about being different. Think about being good. Being good is different enough" Cahn understood that the search for simplicity is the constant racking of one's brain to inject the familiar into each new expression of thought. (Cahn, 1975, I should care, p.49). As recently as August 2002, the familiarity factor was being recognized in a parallel field. Discussing the demographics of song-usage in commercial television, and the current frequency of the grant of synchronization rights for use in films, the present Chairman of the British Academy of Composers and Songwriters (BACAS) had this to say: "There is now more demand for revivals, than ever before. It's got to tell you something." (Guy Fletcher, 2002, The Works, p.9).

Having chosen the Idea or Source material, one reaches the next stage of consideration.

ENSURING THAT THE MATERIAL IS AVAILABLE AND SECURING THE PROPERTY.

Securing the Property is of elemental importance. There is little no point in launching into the business of the creation of a Musical without legal clearance of the rights to the source material.

If the material is in Public Domain. i.e. its period of copyright protection has gone, one is probably safe. But one cannot be sufficiently careful.

If the source were Copyright material, for example, a current book or film or person in the News, it would do best to institute a proper Copyright Clearance search. In this day and age when the ownership of Intellectual Property is one of the richest veins of wealth creation, the ownership and protection of such properties is both defensive and protective.

The Copyright protections, vary from country to country. In Great Britain, the information is not as easy to obtain as in the USA. In Great Britain one would probably have to consult a 'Patent' lawyer or a specialist theatrical lawyer, which is expensive, and these roles are not yet an endemic part, of the British theatrical landscape.

HOW TO CHECK THE SOURCE MATERIAL'S COPYRIGHT POSITION.

To check a work in the USA, one would write to The Reference and Bibliography Section at LM-451, The Copyright Office, at the Library of Congress in Washington DC.20559. They require to be advised of everything about the work, from its title to its author and the interest involved. If for example the interest is in its stage rights, these may already have gone and only film and other dramatic rights may remain. They can be telephoned with a preliminary enquiry at 091 202 287 6850 and asked for an Enquiry Form. The cost can be considerably reduced if all the information is given. The search will cost in the region of (in 2002) about ten to twelve Dollars an Hour.

The Certificate of Information setting out the current legal and copyright status of the property pertinent to the enquiry will cost further four or five US Dollars.

If the idea one has were not in Public Domain and still in copyright, one would have to negotiate with the copyright owner for the use of the source material.

THE PRINCE AND THE PAUPER:

In the case of the selection of The Prince and the Pauper, this Mark Twain book was originally published in 1881. The true history of Edward VI (1547-1553), can be read in Little Arthur's History of England by Maria, Lady Collcott, 1835, pp.157-159).

There was no copyright enquiry to have to deal with and the Familiarity factor was inbuilt. I was familiar with the story and had been previously tempted to look at it.

I considered and discussed Bridget Jones' Diary. A Rights enquiry established via the author that she wished to wait five years. I understood her concern as the work was open to perhaps other and more interesting proposals, and she wished to keep these options open. Also the film version differed greatly from the book. Further complications, arose as the screenplay of the film had become The Version and there seemed to be too many complications to proceed with the idea.

A further thought was to write an original Musical version of Jeffrey Archer's life and times. I considered the title Liar! Liar! Upon reflection, I rejected both the title and the idea, as Lord Archer is still in prison for perjury (his Appeal has only recently been rejected) and might not care for any further examination of these events.

Taking these circumstances into account, The Prince and the Pauper appeared the most appealing.

The next point of progress would involve:

PUTTING THE TEAM TOGETHER

The team in broad consists of

THE LIBRETTIST

THE LYRICIST

THE COMPOSER

THE PRODUCER

THE DIRECTOR

This loosely translates into the Talent and the Money.

Once the Producer is in place, there are a variety of sub-headings in this Category.

Nor will it move forward in good order if the putative writers have not, via a Producer, or at the very least, in writing between themselves, agreed the following internal working arrangements:

BILLING and PERCENTAGES

No-one can work happily in a Musical if they do not know for sure what they earn from what they do, and how the praise is to be publicly apportioned. i.e. the Credit i.e. the Billing.

The normal percentages run to 2% to the book writer 2% to the source material, 2% to the lyricist and 2% to the composer.

Everything is negotiable but dependent on the stature or fame of one of the collaborators, or the importance of the source material, these percentages may vary.

For a general understanding of billing the order will always be that the writers of the Book, Music and Lyrics are evenly credited (same size: same type) If the work is adapted from a derived source, that writer is usually credited below and sometimes in lower case.

Billing, and percentages, is what the writers standing and stature, can secure.

These factors should be settled before engaging in an enterprise of this nature.

ORGANISED ORDER:

Organized order is of the utmost importance.

One could now be said to be at the

STARTING POINT

The other team mainstream components will include:

The Set Designer

Orchestrator

Costumier

The Sound Engineers

The Lighting Team

all of who will come into the equation as the work progresses.

At this point I am confining myself to the basics of putting the book, lyrics and music together; as to cover every aspect of even the sub-headings, would, and has, been the subject of libraries of books, some of which I shall list at the end of this general approach.

ESTABLISH A FIRM TIME AND WORK SCHEDULE:

For continuity of tone and style, the score has to be created within periods of time that are more than merely 'occasional'.

FOCUS:

Keeping the work in focus is fundamentally important.

Ira Gershwin made a number of observations that are well worth remembering including "A Lyricist needn't be a musician, but if musically inclined can sometimes be of help to a composer not that a composer can't be of help with suggestions to a lyricist, but in my experience, alas, rarely ". Ira was the older brother of George Gershwin, the famous American Composer and Songwriter. Together they created some of the world's best-loved and most memorable songs including Strike up the Band, S'wonderful, Embraceable you, A Foggy Day and many of Broadway and Hollywood's greatest successes. He observed that if "you could think it all in one long line, you could write it, immediately but that life is not like that; it all comes down to focus." (Gershwin, 1976, Lyrics on several occasions, p.89).

What is clear, and practically self-evident, is that is that if one can see it, one can write it. If the ideas won't flow, one needs patience until a workable idea emerges, and a way forward opens out.

On The Prince and the Pauper I started with the original book: The Prince and the Pauper by Mark Twain, published J.M.Dent and Sons in 1968 which was based on the original book first published in 1881

I looked at a video copy of the original motion picture starring Errol Flynn, and also the Disney cartoon version on video, starring Mickey Mouse. I also obtained a copy of its attendant children's illustrated book, published by Disney via Gallery Books in New York in 1990.

At the end of the research what I had was an interesting original story starting with:

Two young boys who looked and sounded alike; and at stake, the throne of England.

I had a built-in villain with the Captain of the Guards and the Pauper's Father, John Canty.

I had a built-in Hero with Miles Hendon.

The book also contained a strong morality tale in what each of the boys learned from having to learn and live, the other's life.

The Prince learned about the true poverty of his people; the injustice of England's laws; and also of the people's inherent affection for their Sovereign and their country.

The Pauper learned of the power of Majesty the dread inheritance and responsibility of the throne; how to use its power to do good; and more importantly how to surrender that power rather than become a dishonest man.

These are powerful themes but a Musical has certain expectations of its own. Even with all these basic threads, I felt continuously, that a great deal more was required. including:

More character and characters

More Humour

More Spectacle

More Villainy

More Heroics

Intertwined subplots leading to

Events, which caused the Transformation of the characters

Hanging clues: where small items strategically placed develop unexpected Surprises in the opening-out of the Musical

A Love Affair and maybe two or even three

A Tying-up of all these ends
and, in this particular show
A Major Eleven o'clock Song and
A Happy Ending.

Given all this, there remains the Essential required of a Musical:

TRANSFORMATION:

For a Musical to Succeed, at its highest level, it appears to need to be an Experience for the Audience, which transforms them in some way when the star of the Musical is similarly transformed.

In Disney's film version of Beauty and the Beast one has the most obvious of all Transformations.

The traditionally ugly Beast turns into the wish fulfillment, handsome Prince. The Princess has learned to see beyond physical beauty, and into the heart and soul of a human being. In short, the audience relates to the experience and in turn they feel similarly, transformed.

There are many examples of the importance of this process.

Les Miserables is one of the best examples where one leaves the theatre feeling ennobled by the gallantry and decency of Jean Valjean; relieved by the transfiguration of his relentless enemy Javert who comes to terms with his conscience, and in the face of overwhelming realization, suicidally plunges to his death as an act of expiation of sin, and an expression of his deep remorse; Fiddler on the Roof exposes one to the savagery of anti-Semitism and the acceptance throughout, that God has a Plan, and that we are all in God's hands. Oliver! with its jaunty score by Lionel Bart, and its matchingly engaging book, makes even a villain like Fagin, capable of redemption. Cabaret is a view from the bridge, of terror on the march in the guise of mere debauchery, and the realization of how quickly the deal we make with the devil, becomes the Holocaust. My Fair Lady almost demands of you that you speak more eloquently as you leave the theatre, and think of love in quieter and more adult terms. Man of La Mancha shows us all that even in the deadly grip of the Inquisition, a storyteller can find Salvation for himself, and his Play, and in transforming the lives of the Condemned, can enable us all to dream the impossible dream.

In Stop the World the Anthony Newley and Leslie Bricusse Musical, the transformation takes place when Littlechap asks himself "What kind of Fool am I?" and realizes that his life is in serious need of re-examination. It induces each of us to ask the same question of ourselves.

Then there is the poignant attempt to come to terms with a decent soul driven to purgatory and incipient madness, which is demanded of us in Sweeney Todd. There are few scores to match its ingenious melodic and lyrical delights. South Pacific made a generation examine, almost for the first time, their inbuilt colour prejudices and come away feeling shamed, and uplifted.

Everyone has his or her favorite Musical moment. The list is endless and the lessons convincing.

These were matters, which needed to be addressed in detail in adapting The Prince and the Pauper, from Novel to Musical. Much of this detail did not appear to be sufficiently contained within the original material.

In addition, all of this had to be addressed before deciding upon:

The language to be employed.

(17th Century English? Modern English? A mixture of both?)

The Musical style of the Musical

(17th Century instrumentation? A Modern score? A Mixture of musical approaches?)

All these questions need to be solved anew in every Musical. None of them is easy or obvious.

For example in Flower Drum Song, Rodgers and Hammerstein approached a Musical set in Chinatown, USA, with a modern Western score. They did the same with The King and I, a flavor of Siamese music with a Western score, and succeeded admirably, with the second show in particular. Richard Rodgers had some pertinent comments on the musicalisation of The King and I. "In composing the score (of "The King and I") I followed my usual custom of writing the best music I could for the characters and situations without slavishly trying to imitate the music of the locale in which the story was set. Not only would I have been incapable of creating anything authentically Siamese, but even if I could, I wouldn't have done it. Western audiences are not attuned to the sound of tinkling bells, high nasal strings, and percussive gongs, and would not find this kind of music, attractive. A Composer, and surely this is what theatre music is all about, must reach people through music they can relate to. My score looks and sounds like Siam, seen through the eyes of an American." (Rodgers, 1975, Musical Stages, pp. 273-274).

Stephen Sondheim attempted the same task with Pacific Overtures and made of more experimental fibre, he wrote a score so closely woven into the text and texture of ancient Japan, that the show sat uneasily on the Western ear.

The opening song The Floating World is a fascinating creation and is Sondheim at his inventive best. It was a gallant attempt to push the Western ear forward, and expand American consciousness into

absorbing the more demanding requirements of what Rodgers so aptly described, as 'unfamiliar sounds'. As with Alan Jay Lerner's attempts at absolute originality, the Western (Broadway) eye and ear, remained firmly in this instance, rejective, of the unfamiliar.

With Pacific Overtures it may take an entire generation before this integrated score, finds its way into the stubborn and reluctant hearts of a mass audience. The score remains inaccessible to the general public, but given twenty years of familiarity the American public may come to love it. I say 'may' as the Unfamiliarity factor may yet cloud it to the point of final rejection.

Porgy and Bess remains an unsolved and unresolved, partial success. The songs are admired. The language and structure of the book have never been accepted.

Similarly Candide; which has a Bernstein score, contains flashes of brilliance (as with Glitter and be Gay) but its initial reception was subdued. Sondheim was brought in, in an attempt to add the missing magic. The book remains downbeat and audiences have simply never warmed to it.

With regard to The Prince and the Pauper, it was as well to look at what materials I had assembled to this point .

After the first draft adaptation I now had:

A Hero in Miles Hendon (mostly, as per the book)

Two at least Villains even if they were not historically correct.

(Hertford was no more a villain in real life than Lord Norfolk was imprisoned as a traitor)

John Canty was a very real villain in the book, but I had invested him with three at least Hanging Clues. Firstly there was his love of beer and impatience with the keg taps and his using his shoe as a hammer. Secondly there was his dreadful behavior towards his wife and children allied to his vile temper and language. There was also his futilely toying with inventive concepts which seemed beyond his intellectual capacity. Despite all these factors he was finally redeemed by the love of his wife, in pleading his case before the King; He is thus not only spared but remarkably raised to unexpected heights of both social and academic opportunities. In the original book, Canty is killed, but I was reluctant to see him leave this adaptation, as he was a perfect candidate for redemption.

In the Finale, the evil Hertford and the Captain of the Guards, are both, unexpectedly, redeemed.

I felt that a love affair between Miles Hendon and the Princess which of course is historically inaccurate, was made possible by the spoken device employed by Twain in introducing the book and

saying "I don't say these events did happen, I say they might have" and that phrase remained at the core of the adaptation.

The problem of the language and texture of the score was decided upon along these more adaptive lines after seeing Moulin Rouge. In terms of 'period', the wildest of musical innovations had been thrust across the panorama of the film's events. The film is enriched by both Rap and Rock, and songs by Elton John and David Bowie. The score is splashed with modernity and tongue-in-cheek humour. The story includes a love affair to wish for, and a villain to die for. It contains familiarity and transformation against an orchestral sound that raises the roof. It also has a cast of performers moving in an attractive choreographic explosion of energy and colour. The film won many Awards including a Golden Globe and the Oscar for best Score.

TONE AND PERIOD have always been regarded as important in any approach to a musical.

Some examples are The Boy Friend, which is Twenties and pastiche, as is Thoroughly Modern Millie.

Gypsy is backstage sleaze in the time of burlesque.

West Side Story is Shakespeare's Romeo and Juliet in the guise of modern street-gang warfare. Instead of the Montague's and the Capulet's, the story has been transposed into the historic racial animosities between the Hispanic immigrants into New York, and the local American poor who felt their 'territory' was being infringed upon. The essence of this musical is the extraordinary energy on display in both Bernstein's score, the physical presence of its dancers and the vibrant lyrics of Sondheim.

Kat and the Kings is the musical history of District Six, finely realised by David Kramer and Taliep Pieterse. The core of this musical is nostalgia for an area of Cape Town, which was destroyed by apartheid.

Sweeney Todd is a Modern Opera, in the guise of a Musical. Its theme is dark; its setting industrial; its tone bleak and murderous, with no redemption. All that is finally left, is a demented boy to mindlessly occupy the stage, until Sweeney and a host of departed souls, rise from their graves to curse the audience into its own graves. The effect remains magnificent. This musical was Tone at its most relentless and effective.

The tone of the Prince and the Pauper is Disney, allied to rock and rap combined with the old-fashioned requirements of standard songwriting for the theatre, embracing romance and fun. It is a light-hearted look at a period of English history seen through the eyes of Mark Twain. The musical reflects Villainy resolved, and lovers reunited. It contains elements of British Pantomime, Broadway spectacle, and a modern Mega mix Finale.

The modern critics are highly dismissive of the trends in today's musical scores and the demands for craft and the pre-rap and rock writing skills, have never been more strident.

"The age of great songwriting is gone. Literacy and intelligence in songwriting rose to a flood in the 1920's for two decades. It was a Golden Age. It declined with the advent of the major radio networks and reached its present nadir reflected in the hideous songs nominated every year after the 1950's, for the Academy Awards". (Lees, 2002, Jazzletter, Vol. 21. No.2).

I also added, as previously touched upon, the transformation of John Canty, the dim, cruel and crude father of the Pauper, into becoming both the first Governor of Christ's Hospital and the improbable discoverer of pre-Newtonian gravity. As a final requirement of closure with good humour, I was pleased to make him also the unlikely inventor of Tap Dancing.

Our Villain Hertford sings of his ambitions to own a villa in the South of France, four hundred years before Cap Ferrat became a desirable place in which to establish a holiday residence. I also employed cockney street slang in God bless the Prince of Wales; and the affectations of languid modern London, upper class snobbery, within the ambitions of a confident and limp-wristed, villain

In the song " **WORK IT OUT** " (Shaper, 2002, The Prince and the Pauper, p.45).

(Lord Hertford struts and sings)

Work it out!

What a treat!

The rewards for being decent and discreet.

Once Old Norfolk gets the axe

I can sit back and relax

Get the army to advance

And invade the South of France.

Once they conquer it, it's mine

There's a beach there, that's *divine*!

Work it out...work it out...work it out! "

Freed of the ' period ' restrictions I felt comfortable, incorporating such 20th century matters as acid rain. We're the acid rain Of the Spanish Main! " (Shaper, 2002, The Prince and the Pauper, p.99)

THE WRITING OF THE LIBRETTO

There are certain tried-and-tested rules, which needed to be examined before they are included in the adaptation, altered or discarded.

The basic breakdown of a libretto would suggest divisions along the following lines:

The Opening Song

The introduction of the Cast of Characters

The establishing of the story

Hanging Clues

Something Wonderful (for example Boy meets Girl)

The First Act Curtain

The Opening of Act Two

Something Awful (conversely, Boy-loses-girl)

The characters reaction to these developments

The actions they take

Production Numbers

The "11o'clock Song"

(Which allows the Transformation of the leading character into the Person he or she becomes because of all the previous Events)

Tie-ing up the ends

The Walk down or Finale.

Of all these sub-divisions four items are of primary importance.

The Opening

The first Act Curtain

The 11o'clock Song

The Finale.

It is theatre lore that a bad first act may be forgiven, even followed by a poor second act, provided that from the 11 o'clock song through to the Finale, the musical might dazzle an audience by setting off a burst of fireworks in those final moments. What is certain is, that without a very strong finish, shows stand little chance of succeeding. The opening night of Sunset Boulevard (Andrew Lloyd Webber, Don Black and Christopher Hampton) in London was a classic example of disobedience to the absolute dictate of finishing strong. The finale petered out, and as the last note died away, the audience greeted the show with absolute silence. Despite rewriting it, restaging it and reopening it, at huge financial cost, both in London and on Broadway, the musical never recovered and the backer's investment was a write-off. Conversely, Half a sixpence (David Heneker) starring Tommy Steele, was a fairly routine musical, in which theatrecraft and know-how saw the finale placement of the song Flash, Bang, Wallop, turn the evening into a long running hit.

THE OPENING

There are several requirements of an opening. Allowing that all is subject to change and innovation, generally the Opening requires:

That we meet the people

Understand the plot immediately

Establish the time and place and tone of the show

All of this needs to be accomplished swiftly. There is no time for too much subtlety in Musicals. There may be quiet moments in a Musical, but the Opening is not usually the place for them.

There are exceptions to this general rule. Oh what a beautiful Mornin' in Oklahoma establishes Curley as a decent man in a country setting. In the same way Why can't the English ?(teach their children how to speak), establishes Higgins in My Fair Lady as an urbane, civilized, well-spoken gentleman with a passion for the English language. These quiet openings are unusual.

When Sondheim wrote the words and Music for A Funny thing happened on the way to the Forum, the original opening song was Love is in the air. Jerome Robbins was invited up to Washington to take a look at the show, and expressed his unease with the song. He felt the audience had no idea what they were about to see. Whatever the show was meant to be about , Love is in the Air was not its predominant theme; which was in fact, low comedy, set in ancient Rome. Sondheim's response to the old Master, was to strike the song out and write Comedy Tonight which effectively opened the show telling his audience exactly that they were going to see; a comedy. It gave Sondheim the boost that his career needed as a first time Broadway Composer and Lyricist. (Zadan, 1986, Sondheim and Company).

Fiddler on the Roof accomplishes the same exposition of time and place and messages its audience clearly as to who is who and what is what with Tradition. At the end of the song you have met everyone and know everything, and you are comfortably in your seat, happily waiting to see it all develop.

THE ELEVEN O'CLOCK SONG

This deserves an entire book of its own and it has one with Stephen Citron's 1991 The Making of the Musical from the Inside, Out. Every show stands or falls on how the writers address this key moment. In point of fact, although most Musicals are written top to bottom, meaning from start to finish, there are several key moments which writers are always in search of, even while looking at other things. One of these is unquestionably the "11 o'clock song" being the key song late in the show, which swings the musical onto its feet and creates Transformation. It makes a certain sense to know where the plot is going to, and working back to a starting point.

THE FRAMEWORK OF ACTS

Musicals used to divide down into Three or even more Acts. Nowadays, the custom for many reasons is to write the show in two clear acts, or on the odd occasion, in one prolonged act, as with Man of La Mancha. Three acts might be good for the theatre bar, but it is a bore for patrons. All that getting up, going out, coming back etc is a strain on the public's patience and has been discarded for that reason.

Broadway insists that the curtain be rung down around 11 pm and no later which is how the "11 o'clock song" got its name, but nowadays the song should actually be in place at around 10:15. People have busses and tubes to catch and homes to go to...Equity has almost inflexible rules relating to how long an actor may be employed for within a show; performers also have homes to go to...Restaurants, especially those associated with before and after-theater-suppering, have chefs and kitchen staff who need to be taken into account. The curtain must come down around eleven or the theatre will gradually empty.

THE ELEVEN O'CLOCK SONG represents the musical's peak moment. It is the Moment It is Confrontation and Resolution It can be a song; a showstopper; a declaration; even a production Number as in the song Hello Dolly but whatever it is, it is the axis on which musicals pivot. Without this key moment the Musical may well fail.

Some wonderful examples are Rose's Turn in Gypsy, Send in the Clowns in A Little Night Music, One in Chorus Line, and Shall we Dance. In The King and I this latter song and dance swept away all differences of culture, background, breeding, and position in a swirl of uninhibited rapture.

The Eleven o'clock song provides the emotional resolution to the Musical

It is Momentum ...it is Memory in Cats. It is I don't know how to love him, and Don't cry for me Argentina. It is Getting to know you and If I ruled the world and Do you hear the people sing. She Love's me! and What kind of fool am I?. It is I've grown accustomed to her face and If I were a Rich Man and There's no Businesslike Show Business. It is everyone's constantly re-livable Moment It is The Impossible Dream and Some Enchanted Evening. It is The Lambeth Walk, from Me and my gal (Gay and Furber) repeated again and again, and who cares how often, with the key changing every other reprise, and finally, the entire audience singing it until they are dizzy with the delight of Familiarity.

It is the memory the audience carries away from the theatre.

Yul Brynner said many times that all other endeavor was pointless. The world wanted to see him in The King and I and for several million dollars a year, who was he to argue with them.

People know what they like, but in Musicals they appear to like, what they know.

There are other points to consider:

THE OPENING OF ACT TWO

HUMOUR

REPRISES

DECIDING WHAT MATERIAL IN THE BOOK IS SONG MATERIAL

SPOTTING WHERE THE SONGS GO

These are fairly basic considerations, and no writer would approach a Musical without a fundamental understanding of the matters listed above. The songs themselves as presented must also employ the cast sensibly to create both Production numbers, and conversely the quiet, balancing moments.

It is also clear that Musicals have seldom succeeded without humour.

Certain critics, for its apparent lack of humour have singled out, Les Miserables. It does contain probably the wittiest song ever written for a Musical with Master of the House but I doubt that Les Miserables is in fact, a Musical. In its construction it is arguably, the world's most popular Modern Opera.

It is billed and advertised as The Musical Sensation and it may well be so. The Producers are wily and knowledgeable. They know that to bill it, as an Opera, would be commercially undesirable.

Similarly, Sondheim's Masterpiece Sweeney Todd is the best of the Modern American Operas. It has moments of Grand Guignol and macabre humour. It is breathtakingly funny, witty and gruesome.

In fact, both Les Miserables and Sweeney Todd obey the requirement of humour without which it is difficult to succeed but they are very different shows both in style and tone and the humour in each is of a darker variety.

The list of humour in songs, would fill a book but some memorable one's are I believe in you when in How to succeed in Business has our hero singing to himself in the mirror. A Little Priest in Sweeney, Pore Judd is daid from Oklahoma, Gee Officer Krupke from West Side Story, Sue Me! from Guys and Dolls to Brush up your Shakespeare from Kiss me Kate, Life upon the wicked Stage from Show Boat and an endless list from every truly successful musical. In The Producers it is one stream of laughter from curtain up to finale.

GETTING THE LIBRETTO DOWN ON PAPER

In this regard, and as a practical exercise go to any theatrical Publisher for example French or Tennants, buy a copy of any Musical to study the form in which the Libretto is set out, and follow the format.

THE DEMONSTRATION RECORDING

According to all sources one of the most tiring events in the life of a musical is endlessly sitting down and playing the songs over and over. One needs to make a creditable vocal demonstration recording. Even a piano vocal will do; or a group of singing friends but a demo needs to be made no matter how initially rudimentary.

REPRESENTATION

Having an agent is important. The producers one might hope to see prefer not to have authors and composers on their doorsteps but they will invariably be open to an approach from an established agent. Agents are listed in Directories of their own and abound in London New York Los Angeles and virtually every major city in the world. Choosing one appropriate to one's physical and geographical placement would be most sensible and might lead to the furtherance of the project.

If there were any interest in the proposed project, the musical's producer would set things in motion by arranging to workshop the work. This ensures that both the producer and potential backers, are able to see an inexpensive version of the musical before investing fully.

Kat and the Kings was work-shopped at the Tricycle Theatre in London. It started very small and thanks to its producer-Agent, the elegant and determined, Patricia MacNaughton, it made its way to The West End of London and to Broadway. It was a well-deserved success for David Kramer and Taliep Peterson.

Not even it's most practiced practitioners come to the musical theatre fully fledged; the writing and the furtherance of a musical is a severe test of trial and error, and draws on every fibre its writers possess, of skill, determination, patience, stamina, dedication and the application of constant problem-solving.

TIE-ING UP THE ENDS

This section I left to the very end for the obvious reason that it wasn't until I had deep-drafted The Prince and the Pauper, that its loose-ends could be more fully examined.

THE LOOSE ENDS

In the main, the most immediate omissions included:

LADY JANE GREY was under-employed. In fact she was hardly employed at all except as part of a song duet. Her character remained colorless and she made no mark in the musical.

GREY FRIARS BOY in the original book achieves nothing, and finally disappears into the East End again without mention.

PRIMROSE HENDON existed only as a 'sister' who was mentioned (but not named Primrose) as part of some convoluted family history giving rise to Hendon's banishment.

JOHN CANTY was an unredeemed villain, who in the book, dies a violent death.

Mrs. CANTY AND THE CANTY CHILDREN remain similarly disadvantaged, and sink back into the cesspit that was London's East End in those days.

THE VILLAINS: One of these is pure invention in that Hertford was not a villain in real history, any more than Norfolk was plotted against and put in the Tower, and the Captain, wasn't villainous enough.

TIE-ING THE ENDS TOGETHER: became an examination of all these loose ends.

LADY JANE I decided to highlight as 'grey', dull, and colorless in the Prince's lyric:

" The trees have lost their colour
It's very cold for May
The day could not be duller
It's greyer than Lady Grey"

(Shaper, 2002, The Prince And the Pauper, p.10)

I have no idea in real life whether she was dull and grey or not, and didn't feel that it needed researching. The name 'grey', however, had a definite resonance, so I embellished it initially and then, as a surprise, brought her to life in Hey World! Look at me I'm dancing! in the finale section. Having stressed her lack of fire, it becomes a hanging clue and in the Finale she unexpectedly turns into an energetic tap dancer along with the Canty Family.

GREYFRIARS BOY having led a song and established himself as a character, I felt reluctant to lose. By re-inventing him as a young Francis Drake and tie-ing him into a relationship, and an historical

prediction with Primrose, the tie-in became natural and organic; possibly romantic and a handy Hanging Clue.

PRIMROSE: similarly, with her invented Piratical background, gave me (a) a colorful character (b) an opportunity to write a showstopper song with the Company, and (c) the means of saving her brothers life as well as (d) a completely unexpected development and (e) the means of getting the Prince back to London. In all of this she is additionally redeemed in the end, as a reformed heroine. I called her Primrose as a nice 'flower' name. I felt that the kidnapping of the Pauper and Hendon in the book version, did not give sufficient geographical colour or visual tension, to the story. It needed some further dramatic development and I invented an interest revolving around gardening, for both Hendon and Primrose, as a 'family' thing. There was a deeper purpose. Introducing The Gardening and Pirate aspects gave me the opportunity of looking in song, at the realities of English Law; the then-King's right to make spoken laws; and the circumstances surrounding the most barbarous of the then-existing religious iniquities.

There are many books I could recommend in this regard. In the Shadow of Tyburn is one; Mayhews London is probably the most comprehensive. It re-creates old London in every minute detail from its streets to its language; from its laws to its sounds and smells.

Everything to do with Primrose, (Papagayo), and the Spanish connection, remains pure invention, but invention in the cause of tie-ing up the ends. Spain was always at war with England, and it was from that historical subtext that I inserted a young Francis Drake (as the future scourge of Spain) and the parrot-beaked sword came instantly to mind. I felt that our Pirate had to have a 'famous and dreadful' weapon, as it was visually appealing. Papagayo the parrot-beaked scimitar sprung to mind as a musical name, and one of the more familiar Spanish words, of which I was aware.

With reference to the Villains, I did not wish to kill off John Canty. Musicals are not about people dying with their sins intact. Musicals are about the Transformation, of baddies into goodies ;of souls being redeemed and lessons learned. Accordingly, John Canty was spared.

I had the vision of Hertford and the Captain sweeping the streets of London with 'musical brooms' quite early on, and so I added this thought to the finale. Gathering in the loose ends was almost like stating the entire process anew. I completed the first draft to realize I was staring at a number of unresolved matters. As always with these things, one has no idea what one has missed until it all emerges at a reading or during its workshop performance. The only thing that is certain is, that if and when it proceeds and moved along all the channels outlined as part of the progress of any musical, it will undergo changes.

In writing The Prince and the Pauper, I have tried to follow the guidelines set out in this dissertation.

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**“THE PRINCE
AND
THE PAUPER”**

A New Musical

Submitted in fulfillment of the requirements for a Masters Degree
in Creative Writing
University of Cape Town

Adaptation , Book and Lyrics by

HAL SHAPER

Based on the original book by

MARK TWAIN

2001-2002

PROJECTED CAST

‡ * Miles Hendon

* King Henry VIIIth

* Prince Edward

* Princess Elizabeth

Lady Jane Gray

* The Duke of Norfolk

* Lord Hertford

The Archbishop

Captain of the Guards

John Canty

Mary Canty

Tom Canty

The Greyfriars Boy " Admiral "

Bet, Nan and Father Andrew (swings)

Papagayo

‡ The Courtiers; Street Folk; Guards

9 Principals - 6 Parts - 9 Company (flexible and ‡ doubling) (24)

SCENES AND SONGS

ACT ONE

OVERTURE	SONGS	CAST
SCENE 1:	"THE PRINCE AND THE PAUPER" (Prologue)	- Miles Hendon
(a)	"HAPPY EVER AFTER" "RING OUT THE BELLS" "HAPPY EVER AFTER" reprise	King Henry and Company
SCENE 2:	Cheapside	John Canty and Family
	"THE PRINCE AND THE PAUPER" reprise "CURTAIN CUE" and "INTRO"	Miles Hendon
(a)	The garden at Hampton Court	
(b)	The interior of the Palace	
	"WHAT DO GIRLS DO?" (Soliloquy)	- The Prince
	"THE GARD'NER AND THE GIRL"	- Elizabeth, Lady Jane, Hendon
	("NOTHING IN COMMON") Reprise	- Miles, Elizabeth
(c)	Cheapside - the streets of London	
	The Chief Guard, Norfolk and the boys	
SCENE 3:	The Palace	
	THE "SERVANTS" MARCH "THE KINGS NEW CLOTHES" (It helps if you're Colour-Blind) THE MUDFIGHT: SCORE	- The Prince and Tom...
SCENE 4:	"THE PRINCE OF WALES"	- The Greyfriar's Boy, Street Kids, the Canty kids and the Prince.
SCENE 5:(a)	The Palace and The King's bedchamber	King Henry and Tom Canty.
	"GREENSLEEVES MINUET"	("Greensleeves")
(b)	A passageway...entracte	
	"WORK IT OUT!"	- Lord Hertford
SCENE 6: (a)	The Prince's Apartments	Tom, Elizabeth & Jane
(b)	The "Cap and Bells" Tavern at Bridge	Miles, Tom , John Canty and London Company
	"THIS IS MY TOWN"	Miles Hendon, the Prince
(c)	The Royal barge on the Thames	
	"HAPPY EVER AFTER " Reprise and Finale	King Henry and the full Company

ACT TWO

SCENE 1: (a) The Palace Balcony

"RING OUT THE BELLS"
reprise

Archbishop and Bell ringers

(b) The Streets of London

"THIS IS MY TOWN"
reprise

Miles Hendon and the Company

SCENE 2: Miles Hendon's rooms

Miles Hendon, the Prince and
The Captain

SCENE 3: The Palace

"WORK IT OUT"
Ongoing development

Tom, Elizabeth, Jane and
Hertford

SCENE 4: (a) The hold of the Pirate Ship "Slaughter"

"TWO LOST LAMBS"

Miles and the Prince

SCENE 5: (b) The deck of the ship

"HI! HO! PAPAGAYO!"

Papagayo and the crew

SCENE 6 The Inner Chamber of the Cathedral

SCENE 7 Confession, and Confrontation

"HEY WORLD! LOOK AT ME

I'M DANCING "

John Canty the Canty Family
and Full Company

' CORONATION"

The Full Company

"RING OUT THE BELLS"

The Company

"THE CORONATION ANTHEM

"HAPPY EVER AFTER ' reprise:

MEGAMIX FINALE

" TWO LOST LAMBS"

"RING OUT THE BELLS"

"HI! HO! PAPAGAYO!"

"HEY WORLD!"

THE PRINCE AND THE PAUPER

A NEW MUSICAL

The set incorporates Hampton Court and the streets of Cheapside. London, 12th October 1537.
Overture leads into:

PROLOGUE:

FANFARE***

MILES HENDON: "My name is Miles Hendon. What I am about to tell you may be history. it may have happened... it may not have happened. but I will tell you this... it could have happened. And so.. Royals (he bows), Ladies and Gentlemen, good people all, the year is 15 hundred and 37 Anno Domini, and we are in that most Royal of all cities, London... where with a royal fanfare we introduce a most royal event."

****** FANFARE**

AND TRUMPETS

(hung with the
insignia of the Royal
House of Tudor)

SINGS:

NEVER BEFORE
AND CERTAINLY NEVER SINCE
HAS EVER THERE BEEN A STORY.
LIKE THE PAUPER
AND.. THE PRINCE!!!

PROLOGUE
"THE PAUPER AND
THE PRINCE"

Miles bows out.

THE FANFARE IS THE
UNDERLYING MOTIF
SOUND FX OF A
HUGE CROWD

The set opens to the inside view of the Balcony of the Palace. facing the crowd, with his back to us, is Henry VIII - he is holding a baby aloft.

KING HENRY:

(Triumphantly)

SONG " HAPPY EVER AFTER"

"I have a son!!!"

* NOTE: The Style of the piece is.. Sound effects. Hi-tec. Disney. Children. Fantasy. Modern

KING HENRY : NOW IT'S BEGUN
 THIS IS THE START OF
 HAPPY EVER AFTER

COURTIERS : HAPPY EVER AFTER!

KING HENRY: THIS IS MY SON
 THIS IS A PART OF
 HAPPY EVER AFTER

COURTIERS: HAPPY EVER AFTER

KING HENRY: ALL MY PLANS
 (Broadly) CAN NOW SUCCEED
 NO MORE WIVES!
 SUCCESSION GUARANTEED.

 HA!

 BANISH ALL DOUBT
 HENRY HAS CHEERED UP!
 HAPPY EVER AFTER!

COURTIERS: HAPPY EVER AFTER

KING HENRY: EVEN MY GOUT
 SEEMS TO HAVE CLEARED UP!

ALL: HAPPY EVER AFTER

KING HENRY: IN EV'RY FAIRY STORY
 I TELL YOU THIS, MY SON.
 THERE'RE DEEDS THAT MUST BE DONE
 AND BATTLES TO BE WON...
 (Ritard) BUT...SOMEWHERE.
 WAITING 'ROUND THE BEND
 IS...
 HAPPY EVER AFTER

COURTIERS: HAPPY EVER AFTER

NOTES: Edward VI, born 12 October 1537 of Jane Seymour at Hampton Court.
 Elizabeth born of Anne Bolyne, Sept 7 1533; four years older.
 Lady Jane was 17 when she was beheaded a year older than Edward whom she succeeded very briefly.
 Elizabeth, who became Elizabeth 1st - reigned from 1558 - 1603.

KING HENRY: BUT EVEN FAIRY TALES DEPEND
 ON WHAT WE DO
 TO MAKE THAT HAPPY EVER AFTER
 THAT HAPPY EVER AFTER

ALL: TO MAKE THAT HAPPY EVER AFTER
 COME TRUE....

(He holds the boy aloft with his back to the Court and presents it to the
 populace of London. In the Hertford vocal that follows, the choral echo is
 directed to the crowds 'below')

SOUND FX OF MASS CHEERING

HERTFORD: POWER'S THE CLUE!
 MONEY'S THE KEY TO
 HAPPY EVER AFTER
 ALL: HAPPY EVER AFTER
 HERTFORD: WHAT WOULD YOU DO
 IF YOU WERE ME? TO
 HAPPY EVER AFTER?
 ALL: HAPPY EVER AFTER
 HERTFORD: I'D GAIN CONTROL
 IF I COULD!
 SELL MY SOUL ?
 YOU BET I WOULD!

SO! THAT'S OUR SHOW
 IT'S DO OR DIE!
 WHERE THAT BABE GOES
 THERE GO !!

KING HENRY: Edward! He shall be christened Edward!

ALL: EDWARD! EDWARD!
 LONG LIVE ..EDWARD!

He turns back in

ARCHBISHOP: OH WHAT A GIFT
 GOD HAS ACCORDED
 HAPPY EVER AFTER
 ALL: HAPPY EVER AFTER
 HENRY: OH WHAT A LIFT
 ARCHBISHOP: VIRTUE REWARDED!
 ALL: HAPPY EVER AFTER
 HAPPY EVER AFTER!

HENRY: EDWARD'S THERE!
 FOR ALL OUR LIVES
 ARCHBISHOP: SAY A PRAYER
 THE BOY SURVIVES.

MUSICAL MAIN THEME
 KEYED UP
 TEMPO DI GRANDE

('Coronation' Grandeur. The Courtiers kneel in obeisance and fealty to the future-King)

As they approach the Throne Henry hands the child over to Lord Norfolk.

KING HENRY: In your care my good Lord Norfolk

LORD HERTFORD: (The next to approach....Seething)
 "And for Lord Hertford, Majesty?"

KING HENRY: (Jovially)

"Today Lord Hertford, I forgive you your ambitions!"

MILES: SO!
THIS IS OUR PLAY
ENGLAND HAS NEED TO
HAPPY EVER AFTER

ALL: HAPPY EVER AFTER
WE'RE ON OUR WAY
HOPING WE LEAD TO
HAPPY EVER AFTER
ALL: HAPPY EVER AFTER

MILES: BUT FIRST THE MACHINATIONS (Doubled tempo)
THE TRIALS AND TRIBULATIONS
THAT YOU HAVE COME TO SEE US
GOING THROUGH...

ALL: BEFORE THAT HAPPY EVER AFTER
BEFORE THAT HAPPY EVER AFTER
BEFORE THAT HAPPY EVER AFTER
COMES...TRUE. !

And King Henry strides through. Waving and delighted.

Faces his Court and with the Holbein stance... hands on hips, says

"Ha!"... (It will be a trademark gesture)

HENRY: Archbishop! Ring out the Bells!

ARCHBISHOP: Ring out the Bells!

The set opens out from Hampton Court to the streets.

***SONG "RING OUT THE BELLS"
RAP and "HAPPY EVERY AFTER"
REPRISE AND COUNTERPOINT**

The two Tower Bell ringers, from ropes hung high set the bells pealing

SOUND FX AND BELLS

CROWD: RING OUT THE BELLS
AND SET THEM PEALING
RING OUT THE BELLS
FROM FLOOR TO CEILING
RING OUT THE BELLS
AND LET THE FEELING
ROLL AROUND.....
LONDON TOWN...
SPREAD THE NEWS!
AND TELL THE STORY
JOY THIS DAY
IS MANDATORY!
RING OUT THE BELLS...

WITH SHOUTS OF GLORY!!
RING OUT THE BELLS!!

STREET SINGERS

and

COURTIERS

WHEN YOU NEED A SON
AS OUR DEAR KING HAS
THERE'S A GROAT
FOR ALL THE SINGERS

WHEN YOU NEED A SON
AS OUR DEAR KING HAS
THERE'S A GROAT
FOR ALL THE SINGERS

(And we see the King scatter coins from the balcony into the crowd.)

THE BELL RINGERS:

AND DOUBLE PAY
FOR ALL BELLRINGERS!!

THE COMPANY: RING OUT THE BELLS
OF GREAT RENOWN!

MILES HENDON

A BABE IN ARMS
A BABE. YES MAYBE.
BUT NEVER WAS
THERE SUCH A BABY
WITHOUT THIS BABE...
WHAT WOULD THIS DAY BE!

STREET SINGERS: DANCERS: COURTIERS*

ECHO CHORUS'

WITHOUT THIS BABE
WHAT WOULD THIS DAY BE!

And they cross themselves.

THE KING: GOD HAS GIVEN US
A ROYAL ANSWER (Pron: On-sir. the English pronunciation)

LORD NORFOLK: SO, LET ALL THE GLOOM BE GONE, SIR...

COURTIERS: **HONI SOIT QUI MAL Y PENSE (SIR)

COMPANY: AND RING! RING! RING!

RING OUT THE BELLS!
RING OUT THE BELLS!

RING OUT THE BELLS!

AND HAPPY...EVER... AFTER!!

FULL COMPANY SMASH FINISH

END OF SCENE

**NOTES: The Garter was instituted by Edward III. These lines echo its motto.

The King should scatter golden chocolate coins at the end of every performance

SCENE TWO

Light in Miles Hendon

MILES HENDON: "Now would you believe, at the same moment, in Cheapside, London, another baby boy was born, and by some divine miracle, the two of them, were.. yes, identical - alike as two sweet peas in a pod. One - as you have seen - a prince, the other, well, that was a very different story."
(And quietly watches the proceedings....)

As I said before..

NEVER BEFORE.
AND CERTAINLY.. NEVER EVER SINCE
HAS EVER THERE BEEN A STORY..
LIKE THE PAUPER.. AND THE PRINCE

And he waves in...the Canty family..they appear to be West Indian in dress, and hairstyle but with pronounced Cockney accents. Cheapside London. The very depths of poverty and despair, and introduces...

(We hear the baby crying)

JOHN CANTY: (Drunk and abusive, he screams at his wife cowering in the ill-lit area of straw with a baby at her breast)

"Another kid!!?"
"Another mouth to feed!!?"

MRS CANTY: "This one's healthy. He'll live, John"

JOHN CANTY: "Healthy!? How in hell's name can a healthy child ever be a beggar..?"

(Takes a swig from a leather "jack"...it's empty) *

"He'll have to be... a thief!"

MRS CANTY: "Like 'is father"

JOHN CANTY: (Threatening to smack her.. He growls)

"I'm going up to London.. I got a living to earn..."

(He takes a keg-tap and tries to smack it into a barrel with his shoe
He bangs away furiously)

MRS CANTY: You keep that up and all you'll get is a broken shoe!

JOHN CANTY: So what! I can always steal another pair ..Damn thing when a man can't get an honest swig of ale. What's the country coming to?

MRS CANTY: An honest swig!? You stole the barrel!

JOHN CANTY: Details madam! Details! Just keep that brat quiet.... I'm away to business.
(and he stalks off flinging the shoe away)

MRS CANTY: (Hugging the baby to her breast)

Thomas..Tom...Aye ...I will call you Tom...Tom Canty..be lucky Tom...this is a cruel world...Healthy's one thing my Tom...I pray you're lucky...

(She hugs the child again. As Miles Hendon lights in)

MILES HENDON:

CUE IN:

"LOVERS ARE ALL THE SAME" (theme)

"Now you may well ask: Where do I come into this unlikely tale? I'll tell you (leans in confidentially). A year ago, I met a girl in a garden, and we fell entirely in love. I was pruning the roses at the time.

Our whole family are very keen on gardening... In fact a gypsy once told me that gardening one day would save my life... but I digress... Who she is, to this day I have no idea. The next thing I knew I had been banished from England for one year. I was told nothing more than 'Lose your heart.. Lose your head'. Given this wonderful choice, I became a soldier and left England to fight for the King, and have only now returned, a year to the very day. Did I mention that thirteen years have passed since first I introduced myself? The two boys have grown into their differing estates. Still identical in every way - in looks and bearing and voice. Come, let us draw back the veil of royal privacy and let you see that which otherwise you might never see, a Royal Prince in all his glory."

(And he 'magic's' the curtain aside, to the Royal Apartments)

THE ROLLING MUSIC
AS THE CURTAINS
FOLD BACK

(And there he is, sumptuously dressed and obviously being tutored, by 'Uncle Norfolk' with a table and papers. Miles looks on the scene. His sister Elizabeth and Lady Jane are playing cards, downstage)

NOTE: It is time now to look at the book realities of Hendon. He first appears in the OB on page 61. The Pauper-Prince is at Guildhall at a Banquet, and the Prince-turned-Pauper is at the Gates of Guildhall trying to get in when Miles appears to stop him being abused by the crowds.

He is described thus: *'The speaker was a sort of Don Caesar de Bazan in dress; aspect and bearing. He was tall, trim-built and muscular. His doublet and trunks were of rich material, but faded and threadbare and their gold-lace adornments were sadly tarnished; his ruff was rumpled and damages; the plume in his hat was broken and he looked bedraggled; at his side he wore a long rapier in a rusty iron sheath. And his interference on the Prince's behalf was greeted with jeers and laughter.'*

Page 72 et seq tells us all. *'The tail of the nobility, father a Baronet, Sir Richard Hendon of Hendon Hall in Kent, very rich, brother was a rascal etc. married his girlfriend and stole his birthright, three years banished etc. by his father, fighting in the Continental wars, and seven years in a dungeon, just arrived back'*

Our Miles has been banished for a year for an offence he still does not understand. He met a maiden in a garden at the place where he was a gardener. The Lady, whose name he never did find out, was there. They met and fell in love. But, he is back now. The year has passed - and he is sure that he will never find his lost love.

THE PRINCE: (In the hands on hips stance of his father)
"And you are saying Uncle Norfolk, that the world is round?"

LORD NORFOLK: "Unquestionably..."

THE PRINCE: "And how was this proved?"

NORFOLK: "Well... a very wise man looked at the moon and said, 'it is

a ball, suspended in space, without apparent support... as must the Earth be that we stand upon. Obvious, really...

THE PRINCE: "And this new fact will make a better world?"

LORD NORFOLK: "I did not say better. Much will depend on the wisdom of Kings."

LORD HERTFORD: (bustling in with a sheaf of papers)

"And if not better, my Lord, certainly bigger, and thus, more work for those of us who protect what our Royal masters own".
(With a trace of sarcasm), "It must be pleasant my Lord Norfolk to merely teach, while we lesser mortals bustle about the King's business."

(Looks at the shelves of books... checks one, extracts it and puts it under his arm.)

LORD NORFOLK: "My Lord Treasurer.... The business of business, the King in his wisdom, leaves to you. The care of our Royal heir, his knowledge of our history and our people, which is entirely the business of Kings and which must be taught and needs be learnt, he leaves to me. But (smiling), enough for one day...." (And gathers up his papers.)

THE PRINCE: (Indignantly looking at the girls enjoying themselves)

"And my sister, the Princess Elizabeth, and my cousin Lady Jane Gray... are they required to learn nothing?"

LORD NORFOLK: (Tactfully withdrawing)

"They will learn everything sire, from you..."

THE PRINCE: (With the same grunt as his Father)

"Ha!"

(and the two men leave)

The Prince moves to the window seat looking out onto the Palace Courtyard. He looks back at Elizabeth and Jane.. laughing and playing cards.

THE PRINCE: (Perplexed) ("THE PRINCE'S SOLILOQUY")
(being an introduction to)
("THE GARD'NER AND THE GIRL")

SINGS: WHAT DO.. GIRLS.. DO?
WHAT DO THEY DO ALL DAY?
THEY SIT AND GIGGLE AND WHISPER
GIGGLE AND WHISPER AND PLAY
(dismissively)
AND FRITTER THE DAY AWAY....

ELIZABETH: (Playing a card and laughing)

I'LL TAKE THAT WITH THE TRAY

THE PRINCE: (Exasperated)

WHAT DO THEY DO?
I WISH THAT I COULD SAY..

(Looking out of the leaded windows)

THE TREES HAVE LOST THEIR COLOUR

(Pulling his ermine coat around his shoulders)

IT'S VERY COLD FOR MAY
THE DAY COULD NOT BE DULLER
IT'S GREYER THAN LADY GREY...

(As Lady Jane Gray solemnly plays another card)

LADY JANE: (She touches her heart)

WELL... THE YEAR IS UP, TODAY...

EDWARD: (Looking at them in bewilderment)

WHEN ALL IS SAID AND DONE..
WHAT MAKES THEIR LIVES.. SUCH FUN?

(He shakes his head, turns away and stares out of the window)

ELIZABETH and JANE: (Knowingly)

SECRETS!
SECRETS! (UNDERSCORING UP)

(They both touch their hearts and smile.
The Prince lights out, as the set half swings)

CUE IN SONG:* ' SECRETS ' 'THE GARD'NER AND THE GIRL' "NOTHING IN COMMON"

LADY JANE: WHO COULD IMAGINE
YOU'D MEET IN A GARDEN
THE BOY OF YOUR DREAMS.. AND YOU..

ELIZABETH: SITTING ALONE ON A SEAT IN A GARDEN
FINDING YOUR DREAM COME TRUE
BUT.. DON'T KNOW.. HIS NAME
DON'T KNOW HIS ADDRESS..

LADY JANE: GOODNESS! WHAT A SHAME..

ELIZABETH: GOODNESS! WHAT.. A MESS!

ELIZABETH: JANE:

LOVERS ARE ALL THE SAME
AS DIFF'RENT AS THEY CAN BE

WE'VE NOTHING IN COMMON
AS FAR AS THE EYE CAN SEE

NOTHING IN COMMON
AS FAR AS THE EYE CAN SEE

WE'RE CUT FROM A DIFF'RENT CLOTH

AN OPPOSITE FAM'LY TREE

WE'VE NOTHING IN COMMON
NOTHING IN COMMON
ON THAT WE, AGREE...

NOTHING IN COMMON
ON THAT WE, AGREE

YET HIS ROUGH AND RUSTIC CHEEK.

ARE PARTS OF A PERFECT PICTURE
WHEN EACH PIECE IS IN ITS PLACE
THERE'S NOTHING THE WORLD CAN SAY

YOUR SMOOTH AND GENTLE FACE
ARE PARTS OF A PERFECT PICTURE
WHEN EACH PIECE IS IN ITS PLACE

NOTHING..
NOTHING THE WORLD CAN DO

WE'VE NOTHING IN COMMON

NO... NOTHING IN COMMON

THAT'S TRUE..

THAT'S TRUE..
EXCEPT HOW UNCOMMONLY
GOOD IT FEELS
TO KNOW HE LOVES YOU, TOO..

EXCEPT HOW UNCOMMONLY
GOOD IT FEELS
TO KNOW HE LOVES ME TOO

Light in Miles: (Separated by space and time)

MILES: (sings)

CAN YOU IMAGINE
YOU MEET IN A GARDEN
THE GIRL YOU'VE BEEN WAITING FOR..
AN ORDIN'RY GIRL.. ON A SEAT IN A GARDEN..
WHOM SUDDENLY*.. YOU ADORE... (*MUSICAL 'SPLING')

ELIZABETH: BUT WE'LL STAY INCOMPLETE (additional lines)

*	(Elizabeth:	That boy has cooked my goose)
	(I had my choice of men)
	(Miles and	Oh what's the use Elizabeth)
	(Together:	We'll never meet again)

LADY JANE: BRIDED NOT..

MILES: NOR GROOMED..

ELIZABETH and AND AS WE'LL NEVER MEET..
MILES: I WOULD SAY... WE'RE DOOMED...

(SONG DUET, SET IN AN IMAGINARY GARDEN WITH SWING)

ELIZABETH:

MILES:

(In 'thought' bubbles.... which appear first hers then his)

If only I weren't a Princess

If only I were a prince!

Oh well..

LOVERS ARE ALL THE SAME

WE'VE NOTHING IN COMMON

AS FAR AS THE EYE CAN SEE

WE'RE CUT FROM A DIFF'RENT CLOTH

A BOY AND A GIRL
FROM TWO DIFF'RENT WORLDS
ON THAT WE AGREE..

YET THAT ROUGH AND RUSTIC CHEEK

Oh well...

AS DIFF'RENT AS THEY CAN BE

NOTHING IN COMMON
AS FAR AS THE EYE CAN SEE

AN OPPOSITE FAM'LY TREE
A BOY AND A GIRL
FROM TWO DIFF'RENT WORLDS
ON THAT WE.. AGREE

THAT SMOOTH AND GENTLE FACE

DUET:

ARE PARTS OF A PERFECT PICTURE
WHEN EACH PIECE IS IN ITS PLACE...

(Key change)

THERE'S NOTHING THE WORLD CAN SAY..
NOTHING THE WORLD CAN DO..
WE'VE NOTHING IN COMMON..
NO NOTHING IN COMMON THAT'S TRUE.. THAT'S TRUE
EXCEPT HOW UNCOMMONLY GOOD IT FEELS :
TO KNOW YOU LOVE.. ME.. TOO

Elizabeth moves back into the card game -
Miles into his own space. Lady Jane lays down her cards, and sings..

LADY JANE:

THAT'S ONE MORE GAME.. TO YOU.... DUET: SECRETS !!!

The girls scatter the cards and laugh, touch their hearts, and sigh.

THE PRINCE:

(Looking on, baffled)

HA!

(And gives up, as the scene ends)

SCENE 2 (B)

Stage swings to Cheapside.

Tom Canty is seated at a rough table with Father Andrew, quietly
miming 'study' and writing as Father nods approval.

(Underscored)

(Down below John Canty is searching and raging).

JOHN CANTY:

"Where's the little loafer.. Tom? Tom Canty!
Do you think I let you live, for me to support you!?
Where are you...? (Grabs a passing kid)
You seen my boy?"

GREYFRIAR'S BOY: "No sir Mr Canty, 'onest!"

FATHER ANDREW: "We are up here, John, studying."

(Canty mounts the stairwell, lurching.)

JOHN CANTY: "Teach 'im 'ow to steal you miserable, misguided missionary!
Teach 'im 'ow to earn a crust, I want 'im aht on the street, beggin'"

TOM: "I can read and write, and Father Andrew is teaching me the history
of England."

JOHN CANTY: (Furiously)

"The history of England!?" (holding up the palm of his hand) "This is the
History of England, in these five fingers.. What's in it for me!?"

(He places his hand flat, and one by one curls his fingers back,
Finally jerking his thumb towards himself).

"And your part in our History, you little tosser, is to get up to London and
steal something.. *Anything!*"

FATHER ANDREW: (Indignantly)

"They can hang a boy for stealing"

JOHN CANTY: (Bitterly)

"Better to 'ang than starve!
Go boy!"

(And Tom runs for his life into the street. As the set wheels, we
see him dodge through to the crowd.)

CROWD SOUND FX.. A CARRIAGE & HORSES
SOUND FX OUTSIDE THE PALACE AT WESTMINSTER..
CHEERS AND CRIES

"There he is.. at the window.. The Prince of Wales!"

CHEERS

(Tom presses against the Palace Gates as they swing, and the
Captain of the Guards smacks his hand with the flat of his Halberd.
The crowd recoils.)

THE CAPTAIN:
OF THE GUARDS: "Mind your manners, young beggar!"

(There is a shocked silence of 'aah's' as the Prince leans through
his window and a voice rings out.)

THE PRINCE: "How dare you strike a subject of the King?
Open the gates and bring him in."

CRIES: "It's the Prince.. It's the Prince of Wales.
Long live the Prince of Wales"
And cheers and jeers at the Captain.

THE CAPTAIN: (Immediately submissive)

"Yes Sire! Come my boy" (he says sweetly)
 (Then under his breath as he hauls him in by the collar)

" You go in my lad, I will be waiting when you come out.."

(And he mock bows to Tom, who wanders into a new world)

FANFARE AND UNDERSCORING

As the set swings there is a Fanfare as he wanders through an array of Halls.
 Guard salute and point him further and along, he sees all in his imagination
 And we see the projections of Regalia.

A SWEEP OF MUSIC

Portraits, voices echo on SFX and cry "make way for the guest of the Prince of Wales". Finally, the crossed Halberds of two guards relax and show him through the doors of the Prince's apartment, and he is faced with the Prince turning away from the balcony to view his visitor, one in gold, the other in rags. Tom Canty is completely overwhelmed... but the Prince is after all, just a boy.

SCENE: 3 THE PALACE

THE PRINCE: "What is your name?"

TOM: "Tom Canty sire..."

THE PRINCE: (Kindly) "Are you hungry?"

TOM: "Starving..."

The Prince pulls a bell-rope three times and looks at Tom critically...
 And then quizzically...

THE PRINCE: "How old are you..."

TOM: "Thirteen.. and you?"

THE PRINCE: "Thirteen.. born on the 12th of October"

TOM: "Me too!"

TOGETHER: "How odd!"

THE PRINCE: "And where do you live?"

TOM: "In Offal Court sire.. by Pudding Lane.. with my sisters Nan and Bet.. that's short for Elizabeth.."

THE PRINCE: "I have a sister, Elizabeth.. too.. and then there's Lady Jane Gray.. my cousin.. She's a bit (pulls a face).. gloomy... and, of course, servants..."

MUSIC INFILL
 # "THE SERVANTS MARCH"

(Royal fanfare as the Servants troop in like the March of the Siamese Children, each carrying a silver tray and tureens, fruit and meat platters. The table is filled, and slowly each bows and backs out. Tom is astonished.)

TOM: "How many servants do you have?"

THE PRINCE: "No idea...? And you?"

TOM: "Servants?... None, not one, not one single one!"

THE PRINCE: (Equally astonished)

"None?! Well.. who helps you to undress at night?
And get dressed in the morning?"

TOM: "There's nothing to get dressed in. These are all the clothes I have. Why would I need more?"

NOTES # "The Servants March" has been lifted from the 'dressing' sequence in the OB - placed here, more appropriately, to indicate the splendor of things at the Palace.

* See Note 4, page 40 of the OB... and Humes History of England, Vol.3 p.314. 'Not 'til the end of Henry VIII's reign were any salads produced in England and in Queen Catherine's day, they had to send to Holland or Flanders if anyone wished for a salad.

THE PRINCE: (Laughing)

"Indeed! What a quaint and marvelous thought...
Come.. sit down.. help yourself.. the salad and carrots and turnips we grow in England. In my Mother's day, she used to send to Holland if she wanted a lettuce!" *

"Come, sit down, Tom... you have my permission..."

(And Tom tucks into everything)

"Tell me, you speak well, do you have a tutor?"

TOM: "Father Andrew. I can read and write, and we do Latin and French. And sometimes we see the Punch and Judy shows, and the monkeys in the Market place, and (warming to the subject) we have races, and fights, and in the summer, we swim in the canals and in the river, and dive and shout and splash... like ducks."

THE PRINCE: "Oh, that would be worth my Father's Kingdom to see, just once... Go on..."

TOM: "And we sing, and dance around the Maypole and play in the sand.. and make mud pies. Mud pies are the best for fights. You scoop up a handful from the flats, roll it up into a ball and chuck it as hard as you can!"

THE PRINCE: "Oh, this is glorious, if I could go out like you, and revel in the mud just once, just once... I would exchange it for the Crown..."

TOM: "And if I could clothe me once, sweet sir, as you are clothed.. just once.."

THE PRINCE: "You'd like that would you? Then, so be it. Off with your clothes, Tom, and get into mine, and quickly before anyone comes to disturb us..."

(Tom and the Prince make the exchange. When each takes his hat off, the two boys look at each other carefully).

"Not just born on the same day, Tom - but curiously alike... Do you not think?"

TOM: "Sire... we seem to have the same, hair."

THE PRINCE: "And eyes.. and voice.."

TOM: "And height.."

TOGETHER: "And face !..."

"It's quite (pause)... extr'ordin'ry!"

THE PRINCE: "I tell you, Tom, if we walked out of here, naked, no-one would know who was the pauper or the Prince of Wales.. Except for your hand, that bruise, how came you by it?"

TOM: "The Captain of your Guards..."

THE PRINCE: "Shameful, and I will deal with him, but, meanwhile... do not stir a step 'til I return. Enjoy the food and the power... You are the Prince of Wales, and, whatever you command.. is Law! Ha!" (He remembers something.. and fetches the Royal Seal of England).

(Murmurs under his breath) "Except for this, and better you know not of it. A moment...." (and he places it out of Tom's sight). "And so, my little friend, I leave you to your throne.. And me.. to my mud pies..."

MUSIC STING AND
UNDERScore BEGINS...

TOM: "Your Majesty..."

"THE KING'S NEW CLOTHES"

SIRE?

THE PRINCE: TOM?

TOM: SOMEONE'S BOUND TO KNOW THE DIFF'RENCE

THE PRINCE: WHY?

TOM: THERE'S A CERTAIN MANNER
YOU ALONE HAVE GOT
THAT I JUST HAVE NOT

ANYONE WHO KNOWS YOU
IS BOUND TO SPOT

THE PRINCE: NOW LISTEN.. THOMAS..

TOM: YES?

THE PRINCE: THEY'LL BE CERTAIN AS TO WHO YOU ARE
WHEN YOU BELLOW "HA!"
AND STAND YOUR GROUND
IN THIS POSE!

(And he stands hands on hips, as does the King.)

BUT TOM.. YOUR FATHER?

TOM: SIRE?

THE PRINCE: HOW WILL I KNOW HIM?

TOM: EASY..
HE'S A GREAT CARBUNCLE
WHO'S SLIGHTLY MAD
WITH ONE AWFUL HABIT
HE'S ALWAYS HAD

THE PRINCE: OH?

TOM: IF HE SMACKS YOUR HEAD IN
WELL! THAT'S MY DAD!

TOGETHER: BUT IN THE KING'S NEW.. CLOTHES
THE PRINCE: YOU'RE PRINCE-ABLE
TOGETHER: IN THE KING'S NEW CLOTHES
TOM: INVINCIBLE!

TOGETHER: THEY ONLY SEE WHAT THEY WANT TO SEE
WHAT THE TRUTH IS
NOBODY KNOWS
BUT YOU'RE SURE TO WIN
WHEN YOU'RE IN
THE KING'S NEW CLOTHES...

TOM: SIRE?

THE PRINCE: TOM?

TOM: "You will come back?"

PRINCE: (Nods) "If I'm late"

TELL MY UNCLE NORFOLK
IF HE SHOULD CALL
THAT I'M IN THE MALL
BUT THAT AWFUL HERTFORD
DON'T TRUST AT ALL

(About to go, comes back)

"Oh yes, and Thomas..."

TOM: "Sire?"

THE PRINCE: I WOULD NEVER KNOW
THAT YOU WEREN'T ME
WHO ELSE **COULD** YOU BE?
IN THE ROYAL DOUBLET AND HOSE!

TOM: "Sire?"

PRINCE: "Tom"

TOM: "Those mud fights?"

PRINCE: (Eagerly) "Yes"

TOM: NEAR TO GREYFRIARS CHURCH*
BY THE POULTRY YARDS
THERE'S GANG OF BEGGARS
WHO ALL PLAY CARDS..
GIVE THEM LOADS OF SPLATTER
WITH MY REGARDS!

BOTH: (to the audience)
OF COURSE
IT HELPS IF YOU'RE COLOUR-BLIND
IT HELPS IF YOUR MIND IS FREE
IT HELPS IF YOU CLOSE YOUR EYES
AND SEE WHAT YOU
NEVER DREAMED THAT YOU COULD BE !

TOGETHER: IN THE KING'S NEW CLOTHES
THE FUN OF US!
AND IN THE KING'S NEW CLOTHES
YOU'RE ONE OF US!
THEY ONLY SEE
WHAT THEY WANT TO SEE
AND IT'S SELDOM WHAT THEY SUPPOSE
SO YOU'RE BOUND TO WIN
WHEN YOU'RE IN..
THE KING'S.. NEW

PRINCE: IT'S LIKE HAVING A TWIN

TOM: YOU CAN DROP MY RAGS IN THE BIN

TOGETHER: (Shaking hands)

BROTHERS UNDER THE SKIN
IN.. THE KING'S.. NEW.. CLOTHES!

FANFARE OF TRUMPETS

(Reprise to the Audience)

COURSE IT HELPS IF YOU'RE COLOUR BLIND
IT HELPS IF YOUR MIND IS FREE
IT HELPS IF YOU CLOSE YOUR EYES
AND SEE WHAT YOU NEVER DREAMED
THAT YOU COULD BE!

PRINCE: IT'S LIKE BEING A TWIN
TOM: YOU CAN DROP MY RAGS IN THE BIN !!
TOGETHER: BROTHERS UNDER THE SKIN

IN...

THE KING'S.....NEW.....CLOTHES!!..

They take the bow together, and the Prince, now the Pauper strides out.
Fanfare of trumpets as he strides confidently through the Palace...
When he reaches the outside gate, he faces the Captain of the
Guards..

THE PRINCE: "Open the Gates!"

CAPTAIN: "Certainly!"

Grabbing him by the ear.

"I warned you, you little troublemaker...
I warned you I would be waiting..."

PRINCE: (Outraged)

"I am the Prince of Wales! My person is sacred!
Put your hands on me and you will hang for it!"

The crowd reacts with 'oohs' and 'aahs'.

CAPTAIN: (As the gates open)

He bows and says politely....

"Quite right your Majesty, see, no hands..."

(And smacks him with the side of his sword)

"Make way.. for his Royal Highness...
The Prince of... Beggars!"

He laughs, and then growls)

"Clear off! You crazy rubbish!"

The crowd laughs and jeer as the gates shut.. The set wheels..
The crowd walk away, and the storm breaks. The Prince looks
back at the Palace now receding into the distance, as he walks,
wet and cold, and then veers towards the sound of hymnal
music coming from the Greyfriars Church.

STREET SFX
CRIES - DYING AWAY TO
SILENCE..... AND THEN
HYMNAL MUSIC ORGAN
Time passes - he becomes
dispirited and hungry.

SCENE 4

Edward hears boisterous laughter and voices as the Church swings and behind it is a group of boys and girls, running and jumping and playing at ball and leapfrog, very noisy. But faced with this newcomer they quieten down and face him suspiciously. Their leader, the Greyfriar's Boy is wearing the cocked hat of an Admiral.

THE PRINCE: "If I am not mistaken, this is Greyfriars Church."

GREYFRIARS BOY: "It is...
And who might you be...?"

PRINCE: "Boys, tell your Master that Prince Edward of Wales would like to speak to him."

(A great whoop of disbelief goes up.)

GREYFRIARS BOY: "Prince Edward, eh?
And are you his messenger, my lad?"

(The Prince's hand flies to his hip, where his sword once was.)

"D'you see that - he fancied he had a sword jus' like the prince himself..! Blimey... this one's barmy!? Now listen you! I am the Greyfriars Boy and I am Master here. Admiral of this here crew!"

PRINCE: "I am the Prince.. I swear it.. and you would do well to respect the son of the King!"

GREYFRIARS BOY: (Amid jeers and catcalls)

"Well then, down on your knees boys, before this royal fruitcake has us banged up in the Tower!"

(Howls of laughter)

PRINCE: "Have your laugh, tomorrow, for your insolence...
I shall have you all hanged!" (That's it. They are furious)

VARIOUSLY: "Grab the little sod"
"To the horse-pond!"
"Nah... stick 'im in the stocks!"
"Set the dogs on him!"
"Ho there Towser! Come on Fangs!"*
"ave us hanged!! What a cheek!"

* SOUND FX OF
GROWLING AND
UNSEEN MENACE

(Two of the children push forward)

NAN: "Hold on boys, that's Tom..."

VARIOUSLY: ("Tom?")

BET: "It's our Tom, my brother you great ninny!"

GREYFRIARS BOY: "Nothing like him!"

BOY TWO: "Well, I don't know"

GREYFRIARS BOY: (To Nan)

"You're off your rocker.."

PRINCE: (Yelling)

* "I'm not Tom Canty!
I'm the Prince of Wales!"

NAN: "Then how do you know his name?! (To the others.)
"It's him; it's Tom... He's gone mad.. Come on Bet..
Let's get Dad..."

(And they race off)

MUSIC IN

GREYFRIARS BOY: "Well then.. Let's 'ave a look at you."

(They grab the Prince and sit him on a box... one grabs a lily
and sticks it in his hand...)

BOY TWO: (Mock seriously)

"The sceptre does make a difference"

(And they take a look at him)

GREYFRIARS BOY: "Well if it ain't too much to ask... to what do we owe
the honor of your royal presence?"

PRINCE: (Ingenuously)

"Tom told me that the mud here was marvelous..."

VARIOUSLY: "The mud?..... THE MUD? ALL::OH THE MUD!"

GREYFRIARS BOY: "Of course.. the mud.. get some boys.. (And they do)
So it's a mud fight you're after? Eh!
Well, here it comes your Highness...
(and smears it in his face... stands back and surveys the result)
"Now that's more like it!"
(Whoops of encouragement)

PRINCE: (Indignantly)

"That's not a fair fight!"

GREYFRIARS BOY: "He's right.. Come on then

(And takes a handful and lobs it...) **(IN FLICKER FLASHBACK STYLE
AND SLOMO and ACTION MUSIC)**

(The Prince responds and there is a yelling mass of youngsters having
the time of their lives... wrestling and covering each other in mud... they
land up in an exhausted heap.)

THE PRINCE: (Blissfully)

"That was wonderful... I forgive you all.. now I have to go back to the Palace..."

**SONG: "GOD BLESS THE
THE PRINCE OF WALES"**

GREYFRIARS BOY: (Eyeing this oddfish)

"Not before we pay you our respects...?
Please sir, sit down for a moment..."

(They sit him down on a dustbin..eye him..and then take a discarded old
leek..and 'prop ' him as if it were a sceptre)

WELL LOOK AT HIM MY BOYS
THE ELEGANCE AND POISE
THEM BOOTS
IS WHAT YOUR ROYALS ALWAYS WEAR

(Mock-serious agreement) " OH YEAH !!?

AND UNDERNEATH THAT PILE OF MUD
I RECOGNISE
THERE'S TUDOR BLOOD
WHICH CAUSES ME TO BOW
AND THEN DECLARE... (Hangs his head in shame)
I WAS UNFAIR...

ALL: (In Barber shop)

WE WAS UNFAIR...

GREYFRIARS BOY: IT'S PLAIN YOUR MAJESTY
AS PLAIN AS PLAIN CAN BE
YOUR SATIN CLOTHES
YOUR JEWELLED RING
WOULD GO TO SHOW
THAT YOU'RE A KING
ENOUGH TO MAKE THE PEOPLE SING..

(As if in Church - and hand over heart)

ALL: GOD BLESS.. THE PRINCE OF... WALES

GREYFRIARS BOY: IT'S PLAIN TO ME YOUR GRACE
AS THE NOSE UPON ME FACE
THE KING AIN'T OFTEN IN THE MODE
TO GRACE THE PORTOBELLO ROAD
AND SO WE SING TO THEE THIS ODE...

(Note held... and the same religioso ending)

ALL: GOD BLESS THE PRINCE OF WALES

GREYFRIARS BOY: YOU MUSTN'T BLAME US, SIR
IF WE APPEAR DISLOYAL
BUT THE LIKES OF ME
NEVER THOUGHT TO SEE
A BONA FIDEY ROYAL!

SO! DON'T MEAN TO ANNOY

BUT WHO'S A NAUGHTY BOY?

ALL:

(AYE! AYE!)
AND WHAT WE THINK IT SIGNIFIES
IS SOMEONE'S TELLING PORKY PIES!
AND SO IT COMES AS NO SURPRISE
YOUR STORY SOMEHOW FAILS!

THO' CLEVER YOU ARE
WHOEVER YOU ARE
YOU AIN'T THE PRINCE OF WALES

THOUGH CLEVER YOU ARE.

WHOEVER YOU ARE..

YOU AIN'T THE BLEEDIN' PRINCE OF WALES!

(CHOREOGRAPHY)
(To the music of the Verse
dance/march around him,
kissing his scuffed shoes,
and generally being very
objectionable.)

(Key up.. and over the Prince's protests)

"We checked with the Palace you know..
Oh yes... discussed the matter with the Queen..
Didn't I tell you?"

THE QUEEN OUR LADY MUM
OH MAY THE LORD FORGIVE HER
SHE TOLD ME CHUM
TO PADDLE YOUR BUM
AND CHUCK YOU IN THE RIVER!!

(ALTERNATIVE LYRIC)
SHE SAID "OH LORD"
THE BOYS A FRAUD
SO CHUCK HIM IN THE
RIVER

AND...

ALL:

WHERE'S THE ROYAL CROWN
YOU ALWAYS WEAR TO TOWN...?
IT AIN'T UPON YOUR HEAD MY DEAR
WHICH SEEMS TO TELL US LOUD AND CLEAR
YOU AIN'T AT ALL WHAT YOU APPEAR!
WE ALL LOVE FAIRY TALES..
BUT.. CLEVER YOU ARE
WHOEVER YOU ARE
WHOEVER YOU ARE
IT'S NEVER YOU ARE
YOU AIN'T.. THE.. PRINCE.. OF.. WALES!
NO! THO' CLEVER YOU ARE..
WHOEVER YOU ARE..
YOU AIN'T THE .. BLEEDIN' PRINCE.. OF WALES!!

(And they give him a unanimous raspberry)

BLEHHH!

(As the Prince sits glumly amid the raspberries of the street kids
Bet and Nan arrive breathlessly with John Canty.)

NAN:

"That's him Dad, over there."

JOHN CANTY: (Who is roaring drunk)

"Out at this time of night and not brought home a farthing?!"
Well, if I don't break every bone on your body, my name
ain't John Canty."

PRINCE: "Then you must be Tom's father."

CANTY: (Furiously)

"Tom's father!!? I'm your father you poxy little worm."

(And grabs him roughly. The other kids cower back.)

PRINCE: "My father is the King! Take me to the Palace, and I will
make you rich beyond your wildest dreams. Save me, I beg
you, I am telling the truth, I am indeed the Prince of Wales.
You have my word on it."

(The kid's snigger)

JOHN CANTY: (Staring at him)

"The Prince of Wales? You! The bleedin' Prince of Wales!!?
You're stark raving mad my lad, stark raving mad, but mad or
not, you are in for a thrashing to an inch of your mis'erable life.
We are going up to London Bridge for the celebrations and the
thieving - and you have my word on that."

(He grabs the Prince roughly and tucks him under his arm.

The Prince cries out for help but it is all to no avail. Kicking
and screaming, Canty drags him into his life followed by a
chorus of human vermin.)

SINGING & DANCING: NAH NAH NA-NA-NAA
NAH NAH NA-NAN-NAA

THO' CLEVER YOU ARE
WHOEVER YOU ARE
YOU AIN'T THE BLEEDIN ' PRINCE OF
AIN'T THE BLEEDIN' PRINCE OF...
YOU AIN'T THE BLEEDIN ' PRINCE OF WALES!

(They stick out the bottoms, blow another raspberry and
follow Canty out howling and screaming derision at the
unfortunate Prince).

END OF SCENE AS THE SET SWINGS TO

SCENE FIVE: THE PALACE

(a) The Prince's Apartments

(MUSIC UNDERLAY)

Tom is preening in his finery. He is also 'dancing' to the MINUET-TYPE
MUSIC* (based on "Green Sleeves"), that is floating through his rooms. He
kisses the blade of his 'beautiful' sword. He plays with his jewelled dagger.
He opens his door and is astounded to see two Pages.. Liveried and

stunningly dressed. As the door opens, the MUSIC BECOMES LOUDER and we see a small group of Court Musicians who are plainly there to play for his pleasure.

Tom staggers back.

To the sound of the Music the girls enter. Elizabeth and Lady Jane. They enter gaily.. Elizabeth with a hand puppet of a Punch, and 'doing' its voice.

Their high spirits soon disappear.

ELIZABETH: (Curtseys, and 'ventriloquises' through Punch)

"My Lord Edward... How do you do?"

LADY JANE: (Carrying Judy, with a stick, smacks Punch over the head).

"How dare you address the Prince of Wales in your pyjamas..."

TOM: (Falls to his knees)

"Oh be merciful, please. I am not the Prince of Wales.. Not The Prince... I am not the Prince..."

(AND THIS PHRASE ECHOES THROUGH THE SOUND SYSTEM... REVERBERATING THROUGH THE PALACE)

"I am..."

(And we see Hertford and Norfolk... and the Archbishop... they light in and are 'listening' to this tirade of disavowal. They gesture 'amazement and disbelief.)

* NOTE: Henry is reputed to be the author/composer of "Greensleeves", but from personal experience, I doubt it. When it became popular it would have enhanced his appeal to appear "a successful writer" - as many a cut-in Performer and Publisher (from the "good old days") could testify. It was in all probability written by a court musician of his day.

"Tom Canty... Tom Canty.... poor Tom Canty of Offal Court in the Cheapside. My father is John Canty.. my mother is Mary Canty... my sisters are Bet and Nan.. I am not the Prince of Wales..."

(ECHO:
I am not the Prince)

"Spare me your Highness..."

ELIZABETH: (Lifting him)

"Oh my Lord! On your knees... to me?"

(To Lady Jane)

"He's not well... we must take him to the King..."

(The set half swings.. and there with Hertford, Norfolk and the Archbishop and the attendants is King Henry (slouched in a chair with red satin and silken-tasseled cushions - his left leg, swollen and wrapped in bandages, rests on a stool).)

FANFARE

KING: "Not my son? How can that be?!
In the name of the King
I say, let no-one even listen to this false and foolish matter upon pain of my displeasure. No-one is to even mention it... not a word... not a whisper."

(To Tom in kindly fashion)

"Now come my boy, my Lord Edward, my Prince, my son. I love a good joke.. so come and embrace your loving father and all is forgotten.. Come my dear boy, you surely know me?"

(He holds out his hands.. he is also plainly not well.)

TOM: (Looking up)

"You? You are the King! Oh then my sovereign Lord, not even God can help me."

The Archbishop crosses himself.

HENRY: (Baffled)

"Bring him to me..."
(Hertford and Norfolk move forward.)

NORFOLK: "Do you not even remember your Uncle Norfolk?"

TOM: "Sir.... I do not know you..."

(Tom recoils. They lift him gently towards the King.)

HENRY: "Do you not know your own father? Do you not know who I am?"

TOM: "You are the dread Lord, our King, whom God preserve."

HENRY: (To Norfolk and Hertford)

"See now.. he knows me. You gentlemen have examined him
(They nod). You have heard this Tom Canty nonsense....
How say you sirs?"

ELIZABETH: "He is unwell..."

LADY JANE: "Over-tired, sire" (The king silences her with a hand)

HENRY: "Archbishop? You are the unsmiling face of our gravity - and the dignity of my Church - What say you?"

ARCHBISHOP: "An ecclesiastical enigma sire."

NORFOLK: "It is curious sire. He is your son... I can only venture that... it is something... temporary..."

THE KING: "My Lord Hertford?"

HERTFORD: "Perhaps sire.. too much brainwork has exhausted him... He has been too much indoors... but temporary sire.. I would suggest it is a passing thing... no more."

THE KING: (Weighing it up)

"Listen all. My son is mad... but it is not permanent. No, no Norfolk.. I agree. It has been too much schooling and not enough fun. Away with his books - pleasure him with sports and games... with horses and dancing.. til his health returns."

(Norfolk tries to protest but Hertford's little jibe has gone in And the King stifles his protestation.)

"Were he a thousand times madder he is still the Prince of Wales... and I the King.. confirm it. This is my son. Whoever speaks other than this speaks treason and will answer for it with his head."

ARCHBISHOP: By his Majesty's command and for reasons of state, no one shall deny that this is the True Prince of Wales, and heir to England's greatness. No one shall speak of his illness and all shall hold their peace. With God's help, his imaginings will soon be forgotten, and his health and memory soon restored.

(To Tom)

May God in his mercy quickly heal you. Amen.

ALL: Amen

NORFOLK: (Acquiescent)

"The King's word... is law."

HERTFORD: (He has made his point)

"Whoever speaks else.. speaks treason." MUSIC UP
(The King sinks his beard into his hands... his face furrows and he gestures the scene away... The set half wheels and Lord Hertford looks at the still figures... in their frozen positions around poor Tom.)

THE KING: (Shaking his head, sadly) THE UNDERSCORING BEGINS

"I am tired... And my leg aches... Go now my boy.. but come to see me again, soon."

HERTFORD: (Ever the plotter) (SONG)
"WORK IT OUT"

SINGS: NOW... HERE'S A PRETTY THING
THE GLIMMER OF A PLAN

(On his fingers)

ONE... WE HAVE A DYING KING
AND TWO.. AN HONEST MAN

(Light in Norfolk)

NORFOLK'S TRUSTED BY THE KING
NOW THAT IS CRYSTAL CLEAR
BUT IF HE KNEW THE TREASURY
WAS EMPTY.. DEAR OH DEAR..
AND IF HE KNEW WHO EMPTIED IT

WELL... I WOULD NOT BE HERE

(With an evil purr)

AND HEADS WOULD ROLL, MY DEAR...

Hmmmmm (and he scratches his beard)*
Hmmmmm

HERTFORD:
(SINGS)

BUT...
WORK IT OUT
WORK IT OUT
IF YOU THINK ABOUT IT
YOU CAN WORK IT OUT
PUT THE PROBLEMS IN A HEAP
YOU CAN SOLVE THEM IN YOUR SLEEP
WORK IT OUT
WORK IT OUT
WORK IT OUT!

"Captain?"

(Light in the captain of the guards)

CAPTAIN:

"My Lord"

HERTFORD:

"Tell me once again exactly what happened."

CAPTAIN:

"The Prince called from the Palace and commanded that let the beggar-boy in... naturally sire.. I obeyed.

HERTFORD:

(Scratching his beard)

"So there were **two** boys..."

CAPTAIN:

"There **were** two boys, sire.. the one I let in was a pauper - but the one I threw out, the one in rags, swore blind that he was the Prince of Wales. Nonsense, of course."

HERTFORD:

(His mind is now made up)

"Of course.." (Aside) "However, one can't be **too** careful."

*NOTE: This 'Hmmmmm' is Hertford's 'signature' gesture - especially when conceiving something evil.

HERTFORD:

"Captain. Offal Court, Cheapside, Canty, John Canty.. Check if he has a boy and if he does, (giving him a purse).. kill him!"

CAPTAIN:

"Your wish is my command, sire..."

(He salutes and bows and backs away)

HERTFORD:

(Tapping his head, as if to thank his brain for functioning so brilliantly)

"So - two boys - and if two, one is **not** the Prince...."

Hmmmm

(SINGS:)

SO ADD TO THIS A PRINCE
WHO MAY OR MAY NOT BE
A DYING KING
AN HONEST MAN
A TREASURY THAT'S AN ALSO RAN

(To the audience)

COME ON... IT'S A.B.C...
I SIMPLY KILL ONE LITTLE BOY
AND THE KINGDOM COMES TO ME! HMMMMM.....

(With an evil little dance step)

WORK IT OUT!
WORK IT OUT!
IF YOU THINK ABOUT IT
YOU CAN WORK IT OUT...
WHETHER THE PRINCE OR NOT...
WHOEVER IS LEFT.. I'VE GOT
IN THE PALM
OF MY HAND...
WORK IT OUT!

(Now struts his stuff)

WORK IT OUT
WORK IT OUT
THERE'S NO DOUBT ABOUT IT
YOU CAN WORK IT OUT
TO MAKE DOUBLY SURE I WIN
I COULD "DO" LORD NORFOLK IN
WORK IT OUT
WORK IT OUT
WORK IT OUT!

SPOKEN:

(To the audience) It's delicious isn't it. Oh go on...do admit! Do...

I'VE A THOROUGHLY UNPLEASANT LITTLE PLOT
IF IT WORKS
WHY BOYS
I LAND UP WITH THE LOT!

(with relish)

SPOKEN:

All together now!! (and conducting the audience)

WORK IT OUT
WORK IT OUT
IF YOU THINK ABOUT IT
YOU CAN WORK IT OUT
WHEN KING HENRY'S DEAD THERE'LL BE
NOT A SOUL WHO'S LEFT BUT ME
AND THE JOB I MAKE MY OWN
IS THE POWER BEHIND THE THRONE
I'M THE ONE WHO'LL PULL THE STRINGS

STRINGS MANIPULATING KINGS
THO' THE TREASURY'S A TASK
THERE'LL BE NO-ONE LEFT TO ASK
WHERE'S THE DOUGH?!
HO HO HO!
WORK IT OUT!

Key change

WORK IT OUT
WORK IT OUT!
IT'S SO SIMPLE
EVEN I CAN WORK IT OUT
ONCE I KILL THE NEW YOUNG KING
THAT TAKES CARE OF EVERYTHING!
START A NEW ROYAL TREE
EV'RY BRANCH OF IT... ME!
WORK IT OUT
WORK IT OUT
WORK IT OUT!

(And with a final contemptuous "Hmmmmmn" .. he strides off)

END OF SCENE:

LIGHT IN OFFAL COURT.

SCENE 6 (a) THE PRINCE'S APARTMENTS

(Tom is being 'finished' by several dressers. His apparel is stunning - ermine trimmed - a jeweled daggerlet and a mink hat with adornments studded with diamonds.)

TOM: (Looking at himself in an imaginary mirror)

"Well Elizabeth... What do you say?"

ELIZABETH: "The hat. Tilt the hat a little more.. yes.. that way..."

TOM: "You must tell me exactly what to do - and never leave my side."

JANE: "It will all come back to you, Edward."

ELIZABETH: "Guild Hall, the Royal Barge, the river, the Lord Mayor's Show - a chance every year to meet the people and to let them see the Royal Family."

TOM: "How do I look?"

ELIZABETH: (Curtseying with a laugh)

"Every inch a king, my Lord!"

TOM: (Taking up Henry's 'stance')

"Ha!" (He gestures 'away' with his hand)

(The girls applaud - the dressers leave - the set swings to

SCENE 6 (b) "THE CAP AND BELLS" TAVERN
(Near London Bridge*)

SFX TUMULT - CROWD
CHATTER

(The Tavern is full. John Canty with the Prince bangs his wooden
piggin down on the table.)

*NOTE: For design reference - this is the Old London Bridge before the song "London Bridge is falling down" - not the
present-day one. (See Mayhews "London".)

CANTY: "More beer. I said 'more beer'!"

LACKEY: "It's coming - I only have two hands."

ANOTHER: "With your thieving - you're lucky to have two - they cut one
one of mine off."

(General laughter)

CANTY: (Banging again)

"And I'll cut the other one off if I don't get served! D'you
hear me."

PRINCE: "You will pay for this with your life. I, Edward, promise you that!"

CANTY: (Striking him)

"You daft looney - still on about that! You, the bleeding Prince of
Wales! Don't make me laugh."

TAVERN OWNER: "Quiet boys. I say Long Live the King -
and Long Live the Prince of Wales!"

(All round cheers)

PRINCE: "I tell you unmannerly pack of curs - I am the Prince of Wales -
and I will say it again and again even if it costs me my life."

CANTY: (Furiously)

"And so it will - I'm sick of you" (and leaps up with his stick
to strike the boy.) "You've been asking for this!"

MILES HENDON: (Turns and smacks his beer on the table)

"Prince or no Prince, no-one will strike that gallant boy.
Stand by me - you have a friend in Miles Hendon. Touch
that boy and I'll spit you like a goose! He is under my
protection."

CANTY: "I'll break your head!" (And steps forward menacingly).

TAVERN OWNER: "Oh no you won't - Miles Hendon is one of us, my lad -
and you are out of here on your neck. Chuck 'im out lads!"

CANTY: "What did I do?"

(Bewildered)

TAVERN OWNER: "I'll tell you, mate! Knocking a kid about's one thing- but failing to raise your glass to toast the King and the Prince of Wales - is another.

ALL: "OUT! OUT! OUT!
OUT! OUT! OUT!"

CANTY: (Physically being ejected)

"He ain't the Prince of Wales, you idiots!
He's my daft son, Tom! Mad as a hatter, he's off his head!"

ALL: "OUT! OUT! OUT! (Banging their beer mugs)
(The Tavern Owner sticks his thumb up at Miles.)

PRINCE: "I thank you, Miles Hendon - today is the making of your fortune."

HENDON: (Laughing) "And maybe the making of yours. Come on my boy - what's your name."

PRINCE: "Edward... the Prince of...."

HENDON: (Humoring him) "Wales.. Of, course - but in the meantime - will you toast our King?"

PRINCE: (As all the others raise their piggins)

"Aye Hendon. **That** I will - with a right good heart."

HENDON: "To the King!"

ALL: "To the King and to the Prince of Wales..."

HENDON: "And to our London - our city - our village - our pride, our heritage and our England!...."

SONG "THIS IS MY TOWN"

(SINGS:) THIS, THIS IS MY TOWN
THIS IS MY TOWN
AND THESE ARE MY KIND OF PEOPLE..
THIS, THIS IS MY TOWN
RIGHT FROM THE GROUND
UP TO THE HIGHEST STEEPLE

YOU MAY BE A TOFF
MAY BE A KING
OR MAYBE A PAUPER!
HERE, RIGHT FROM THE ' OFF '
THERE'LL ALWAYS BE A
CHAIR TO SEAT'CHA
IT'S A CASE OF
" PLEASED TA MEET'CHA!"

ALL:

HENDON: THIS, THIS IS MY TOWN

THIS IS MY PATCH
THIS IS MY TURF,
THIS IS MY MANOR
KING HARRY OR DIE!
SHOUT IT ON HIGH!
FLY IT FROM EVERY BANNER!

LONDON, IS ALL THAT IT SEEMS
A SPANGLE OF DREAMS
THAT WEARS A CROWN!
AND THE JEWEL IN THAT CROWN IS YOU!
WELCOME TO.
MY TOWN !!!

Miles mixes and mingles.. Shakes hands with everyone
and has the Prince do the same. For the first time in his young life,
as the song is reprised our Prince meets the people he is born to rule
over, face to face. They treat him a new old friend, in ease and comfort
and genuine joy..slapping him on the back and pumping his hand. Real
friendship...real camaraderie.....

(COMPANY)

THIS, THIS IS MY TOWN!
THIS IS MY TOWN
AND THESE ARE MY KIND OF PEOPLE
YES! THIS IS MY TOWN
RIGHT FROM THE GROUND
UP TO THE HIGHEST STEEPLE!

YOU MAY BE A TOFF
MAY BE A KING
OR MAYBE A PAUPER
HERE, RIGHT FROM THE ' OFF '
THERE'LL ALWAYS BE A CHAIR TO SEAT 'CHA'
IT'S A CASE OF ' PLEASED TA MEET CHA '!!

THIS, THIS IS MY TOWN
THIS IS MY PATCH
THIS IS MY TURF
THIS IS MY MANOR
KING HARRY OR DIE
SHOUT IT ON HIGH!
FLY IT FROM EVERY BANNER

LONDON, IS ALL THAT IT SEEMS
A SPANGLE OF DREAMS
WEARING A CROWN ...
AND THAT JEWEL IN THE CROWN..IS YOU !!
WELCOME TO..
MY TOWN !!

(CROWD CHOREOGRAPHY) (Against this - we see in the back-
ground and hear SOUND FX
CHEERS AND CROWD TUMULT...
"Here he comes... The King! Here he
comes.. The Prince of Wales ." And
we see... The Royal Barge... the
young "Prince" Tom, Elizabeth and

Lady Jane in great splendor -
Hertford and Norfolk, the Archbishop
waving to the people.
The crowd cheers the scene.

HENDON: (This sung section is a prelude to seeing the Royal barge appear on the Thames..Hendon looks at the majestic river..the twinkling lights...the smoke..the shimmering beauty of it...(This is a Designers Section a la the Underground scene in "Phantom") and when the Barge comes into view...it will heighten the sung introduction...)

SEE THE DIAMONDS IN THE RIVER
SEE THEM THERE...
BREATHE THE AIR...
THIS DREAM
THAT CARRIES ON FOREVER
WHEN LONDON SINGS
IT GIVES YOU WINGS

THIS CROWN
AND ALL THAT LIES WITHIN IT
EV'RY LARK EV'RY SPARROW
EV'RY LINNET
IT GIVES ME SOMETHING EV'RY MINUTE
A RUSH... A THRILL
AND ALWAYS WILL
THE ANCIENT WALLS
THAT ONE RELIES ON
WITH LOVE
BEYOND THE BLUE HORIZON

(To the Prince)

THIS REALM YOU SAY THAT YOU ARE HEIR TO
NO PLACE ON EARTH CAN QUITE COMPARE TO...
THIS KINGDOM
THAT'S BEEN HERE FOR A THOUSAND YEARS

(Spoken) "To keep all this, a King must love it, its laws and above all...
its people... Can you say this Edward?"

THE PRINCE: "Yes.... Hand on heart, I say it."

PRINCE &
HENDON:
(SING) THIS, THIS IS MY TOWN
THIS IS MY TOWN
AND THESE ARE MY KIND OF PEOPLE
YES! THIS.. THIS IS MY TOWN
RIGHT FROM THE GROUND
AND UP TO THE HIGHEST STEEPLE

WITH THE COMPANY:

YOU, MAY BE A TOFF
MAY BE A KING
MAY BE A PAUPER...
HERE, RIGHT FROM THE ' OFF'
THERE'LL ALWAYS BE A CHAIR TO SEAT CHA'
IT'S A CASE OF
" PLEASED TA MEET CHA' " !!

YES!
THIS, THIS IS MY TOWN
THIS IS MY PATCH
THIS IS MY TURF
THIS IS MY MANOR
KING HARRY OR DIE!
SHOUT IT ON HIGH!
FLY IT FROM EVERY BANNER!!

LONDON, IS ALL THAT IT SEEMS
A SPANGLE OF DREAMS
WEARING A CROWN!
WHERE. *EVERYTHING'S* UP TO YOU
WHERE *YOU* MAKE THE DREAM COME TRUE
AND IF *THAT'S* WHAT YOU'VE COME TO DO..

WELCOME TO...

MY TOWN!

(Miles and the Prince shake hands.. the fireworks from the river go off...
The Royal Family wave.. and the Full Company are in this Finale)

SOUND FX
CHEERS AND TUMULT

END OF ACT ONE

MARK TWAIN

The Prince and the Pauper

ILLUSTRATED BY ROBERT HODGSON



ACT TWO

SCENE ONE

TRUMPETS AND FANFARE

Tom, Elizabeth, Jane, Hertford and Norfolk... all beautifully dressed.

Miles sits.. and.. Observes...

ARCHBISHOP: (Solemnly)
(Reads) "Good people.. The King is dead!"
(Cries) "God Save The King!"

(Elizabeth pushes Tom forward)

ELIZABETH: "Wave Edward.. wave..." (Which he does)

ARCHBISHOP: "Ring out the Bells"

MUSIC UP

And as Edward waves and the SOUND FX echo the cheers of the populace...
the set swings to ..

The Streets of London.. And cries of..

"Long live the King" "God Bless Edward!"

THE COMPANY: (And there again are our two Bell ringers)

RING OUT THE BELLS!
RING OUT THE BELLS!
RING OUT THE BELLS!!

RING OUT THE BELLS
AND SET THEM PEALING
RING ALL THE BELLS
FROM FLOOR THE CEILING
AND LET THE BELLS
RING OUT THE FEELING!
RING THE BELLS...
RING THE BELLS!

AND SPREAD THE NEWS...
WITH SHOUTS OF GLORY
YES! SPREAD THE NEWS
AND TELL THE STORY!
WITH THE BRIGHT NEW FUTURE
THAT OUR KING HAS

(And now we see Tom scatter handfuls of golden coins to the people)

THERE'S A GROAT
FOR ALL THE SINGERS
AND DOUBLE PAY..
FOR ALL BELLRINGERS

(Who now take a bow)

RING OUT THE BELLS
RING OUT THE BELLS!!
RING OUT THE... BELLS!!

(And the bells peal merrily as the people go about their business of buying and selling and general activity...)

MILES: "So... here we are.. (buying fruit, etc. from a barrow)...The boy sleeps..and no doubt dreams.. the town is much awake.. and the King's death is news indeed... I must tell my little friend that he is no longer the imaginary Prince of Wales... he is now the imaginary King of England. This promises to be an interesting morning... (turns and goes on selecting fruit, etc., as through the back of the auditorium enter.. THE CAPTAIN.

CAPTAIN: (Pokes and prods his way to the stage 'threatening' the children in the audience).

"Have you seen Tom Canty?"
"Do you know where Tom Canty lives?"
"I've a gold piece for anyone who tells me where to find that boy!"

(He leers at the children)

"So you won't give him away, eh?!"
"Never you mind - I'll find him - and when I do - ha!"

(And he makes the sign for cutting his throat!... Makes his way to the stage - confronts the Greyfriars Boy, who points out the way to John Canty's, and runs off terrified. Finally, the Captain confronts John Canty.)

CAPTAIN: "Are you John Canty?"

CANTY: "And who wants to know?"

CAPTAIN: "Listen to me you great, hairy baboon. When I asks, you answers! or I will cut your ears off!!

CANTY: "John Canty Squire - as is, and was, and present and correct."

(And smiles so that we can see the missing tooth.)

CAPTAIN: "You have a boy? Tom?"

CANTY: "Completely mad. Pore thing. Two sticks short of a log pile I'm afraid..."

CAPTAIN: "And where might this lad be found? There's a guinea in it for you, Canty - he's wanted!"

CANTY: "Wanted!!? Oh what bliss! Oh what joy!! Has he actually stolen something at last! Oh what a relief !! He's obviously finally come to his senses. My boy - My Tom..at last ...a thief..What a great day!"

CAPTAIN: "Take the money, Canty - and tell me where he is."

CANTY: "Find Miles Hendon - and you'll find my boy. When you do - tell him his proud papa is waiting to embrace him. Go down Waterlane to Kipling's End - and you'll find his rooms for sure."

SCENE TWO

The set swings to Miles Hendon's rooms

MILES HENDON: (He swirls his cloak off, unbuckles his sword and drapes it across a chair; puts the fruit and milk on the table and walks across to where the Prince is sleeping.)

MILES: "Wake up lad... it's morning."

PRINCE: "You may call me Your Royal Highness.. You may call me again, when the food is on the table. Not before." (And he rolls over)

MILES: (Laughing to himself he makes ready the table)

"Well, that little beggar's taken to my rooms, my bed and my food as if he owned them". (He looks out of the window to the street cries calling 'Long live the King' (affably) "Aye, long live the King, indeed"

"Poor friendless little street rat. You behaved like a soldier so I will treat you as a brother and protect you. If he imagined himself the Prince of Wales... he will now have to imagine himself King. (Shaking the Prince) Come... Prince Edward... breakfast is served!"

PRINCE: (With dignity)

"Turn away... I am leaving my bed.."

MILES: (Amused, but obeying)

"You are in the same clothes you had on yesterday..."

PRINCE: (Gets up and stands over the basin with his hands out)

MILES: "What now?"

PRINCE: "I would wash me"

MILES: "Go ahead"

PRINCE: "Pour the water Hendon, and not so much chatter!"

MILES: (Filled with admiration for his cheek)

"Well now... This is wondrous!"
(He pours the water over the Prince's hands as he washes)

PRINCE: "Come now, the towel"

(Miles hands it to him, then picks an apple off the table, puts his feet up and is just about to take a bite when...)

PRINCE: "What? You dare to sit in the presence of the Prince of Wales?!"

(Hendon is staggered and mutters to himself... "If I do not obey I suppose he will imagine me into the Tower" then speaks directly..

MILES: "The King is dead and so my apology must be to your Royal Majesty"

PRINCE: "My Father? Dead?! Then I.. am.. King and to be crowned tomorrow. You call yourself.. Miles Hendon...?"

MILES: (Nods) "Aye... Miles Hendon Your Majesty"

PRINCE: (Dabbing his mouth) MUSIC UP "THIS IS MY TOWN"

"You have saved me injury and shame.. perhaps my life and thus.. my crown. Such service demands rich rewards. Name what you would have. Whatever is within my Royal Power.. is yours."

MILES: "Anything?"

PRINCE: "Anything within the power of a King."

MILES: (Thinking ... Makes up his mind)

"My Sovereign liege.. I kept watch all night and I am exhausted. I ask, for me and my heirs, that we may forever, and in perpetuity, to the dawn of eternity..."

PRINCE: "Yes...?"

MILES: "Sit.. In the presence of any King of England."

PRINCE: (Drawing Miles' sword from its sheath)

"Kneel Miles Hendon.. and arise.. Sir Miles Hendon.. Knight of the Realm.. and sit down. Your petition is granted and while England remains and the Crown continues, this privilege will never lapse."

(MAJESTIC MUSIC)

"But now Sir Miles, .. I must get back into the Palace or all is lost. My Coronation will take place tomorrow. If I cannot take my rightful place by then, Tom Canty.. a pauper from the slums of London, will be crowned King of England."

CAPTAIN: (Appearing from behind the curtained entrance, with drawn dagger, grabs the Prince and holds the weapon at his throat. Miles looks for his weapon, but the threat stops him in his tracks.)

"And so it will be, my lad, so it will be. Don't move Hendon or the boy dies."

PRINCE: "You?! I know you. You are the Captain of my Guards. You would lay a hand on my person? I am the King. Deliver me to the Palace and I will spare you for your insolence."

CAPTAIN: "Of course you remember me, you little rat. I personally kicked you into the streets where you belong.. but the joke is over, sonny. I'm afraid you've been upsetting people... I have my orders from the real King... Follow me. Now.. Move!"

MILES: "You would kidnap this child? Someone in the Palace has ordered this? But why? (Now it dawns on him). Of course.. Your Master wants him dead because he is.. the real.. King."

PRINCE: "It can only be... Hertford!"

MILES: "And you would kill... the King?"

CAPTAIN: (Laughs)

"Why should I kill him, Hendon. No.. there's more profit in selling him. You are going on a little trip. Now (hurting the Prince, who cries out) move, or I'll slit his throat."

(The scene revolves into the shadows..as the Captain laughs ...and the set swings to...)

SCENE THREE: The Palace.

(Tom is sitting at his table surrounded by papers. Over him looms Hertford, the girls, Elizabeth and Jane are sewing quietly...)

HERTFORD: "Now, your Majesty.. The last of the papers, once more, simply Edward R, and we are done with the business of the day..."

(Tom takes up the quill and signs.. Hertford tamps it down; blows on it)

"Thank you, your Majesty. Now all that is required is the Great Seal of England and these matters are as it were.. signed and sealed.. Where is the Great Seal, Majesty?"

TOM: "No idea either where it is, or what it is. Elizabeth?"

ELIZABETH: "The Great Seal, my Lord, is that most dread instrument of Monarchy, which endorses and make real the spoken laws of Kings. All that you speak is Law, but only when the Great Seal has been applied to the written document, does it take legal effect.

HERTFORD: "We must find the Seal, Majesty. Without it all authority is at risk. But, later, sire, later I will institute a search, Majesty..."

(And he backs away into the limelight where his back straightens and once more he confides in the audience, as the scene swings away.)

HERTFORD: (Confidentially)

"Curious? And why not (he waves the papers) This condemns Norfolk to the block, for treason. Oh yes, and also blames him for emptying the Treasury. Yes (preening), I rather like that. Oh yes... it also appoints me the Lord Protector of the King's person with entire authority to express the King's will. Hmmm.... (scratches his beard)... have I missed anything? Hello there... (to the audience) I see the fires are lit, but is anyone in the Castle? Once the Great Seal is found, then what I am holding becomes the key to the throne and to the Kingdom... work it out!"

HERTFORD:

(Sings)

WORK IT OUT
WORK IT OUT
IT'S SO SATISFYING
WHEN YOU WORK IT OUT
WITH THE REAL KING DEAD AND GONE

SONG (REPRISE)
"WORK IT OUT"

(A la Jeremy Irons playing 'Scar')

ONE JUST HAS TO CARRY ON
WITH A STIFF

UPPER LIP
WORK IT OUT...

(BIG MUSICAL FINISH)

(And sobs with his arm theatrically over his eyes, makes a false exit and returns.)

(Sweetly) "Missed me didn't you...?"

WORK IT OUT
WHAT A TREAT
THE REWARDS
FOR BEING DECENT
AND DISCREET!
ONCE OLD NORFOLK GETS THE AXE
ONE CAN SIT BACK AND RELAX
GET THE ARMY TO ADVANCE
AND INVADE THE SOUTH OF FRANCE
ONCE THEY CONQUER IT... IT'S MINE

(Confidingly)

THERE'S A BEACH THERE THAT'S *DIVINE*

IT SO SATISFIES THE SOUL
WHEN ONE'S REALLY ON A ROLL!
AND IT'S FUN
IN THE SUN
WORK IT OUT

(The key changes and he really struts his stuff)

WORK IT OUT
WORK IT OUT
IT'S SO SIMPLE

(contemptuously to the audience)

EVEN YOU CAN WORK IT OUT...
IT'S A DODDLE..
IF YOU'RE RICH
IF YOU'RE NOT
AIN'T LIFE A BITCH!
(And he laughs)
WORK IT OUT...
WORK IT OUT...
WORK.. IT OUT....! (He kisses the papers and walks out)

END OF SCENE

SCENE FOUR

The set swings up from the depths of the darkened stage.

It is the hold of a ship.

It is pitch dark.
Miles strikes a match..

PRINCE: "Where are we?"

MILES: "We appear to be in the hold of a ship. We must hope it is not the Pirate ship "Slaughter".. for that by all accounts would spell our doom."

PRINCE: (Feeling around in the dark)

"I have found something... a life-belt...
(And holds it up) There is writing on it...
It says... The Bad Ship..."

TOGETHER: (Pause) "SLAUGHTER"

MILES: Sire, our situation is desperate. The "Slaughter's" captain is the notorious Pirate Papagayo... A ruthless cutthroat Spaniard leading a renegade English crew!"

PRINCE: "'Papagayo'? What does 'Papagayo' mean Sir Miles?"

MILES: "Alas your Majesty.. it means that we.... are dead. Papagayo is Spanish for a parrot. Papagayo carries a sword that is curved like the beak of a parrot, and no-one taken aboard the "Slaughter" is ever seen again."

"From the many hours we have been at sea, I would say we are in Spain.
We should sit down and take stock of our situation."

(They sit on a pile of stacked ropes)

PRINCE: "Sir Miles. Why would Englishmen fight for our Spanish enemies ..?
That is treason....what could possibly make an Englishman fight against his own people?"

MUSIC UP INTRO

MILES: "I had a sister once who stole a loaf of bread to feed our family. She was given twenty years in jail. She died there because of English justice. English 'justice' has much to answer for... I never saw her again."

PRINCE: "It seems that I shall not see my sisters again... either... Nor shall I sit on the throne of England... Oh Sir Miles... we are in a jam .."

MILES: WHAT TO SAY?

PRINCE: WHAT TO DO...

BOTH: WE ARE IN
AN AWFUL STEW....

WE'RE

Song: ' TWO LOST LAMBS"

:

TWO LOST LAMBS
TWO LOST LAMBS
AND THINGS ARE AS BAD
AS THINGS COULD BE
ADRIFT ON A SHIP
THAT IS LOST AT SEA
WITH NO-ONE TO CARE
FOR LIKE OF ME...

WE'RE
TWO LOST LAMBS...

TWO LOST LAMBS
TWO LOST LAMBS
OUT IN THE WOODS
WHERE THE TIGERS GROWL
OUT IN THE WOODS
WHERE THE DEMONS PROWL
OUT WHERE THE WOLVES
SEE THE MOON, AND HOWL...
WE'RE TWO.. LOST.. LAMBS...

LOST IN THE DARK OF NIGHT
WITH NARY A HOPE IN SIGHT
ALL WE CAN DO
IS KNEEL AND PRAY...
WITHOUT A LAMP
TO LIGHT THE WAY...

WE'RE
TWO LOST LAMBS
TWO LOST LAMBS
TWO LITTLE SOULS
WHOSE LIVES WERE BLISS
TWO LITTLE SOULS
NO-ONE WILL MISS
WHO EVER DREAMED
IT WOULD COME TO THIS...
FOR TWO LOST LAMBS..
JUST...
TWO LOST LAMBS...

PRINCE: "What was your sister like?"

MILES: "Very fond of gardening... She was always so shy
my father named her Primrose."

PRINCE: "My favorite is Elizabeth... but she's full of..."

MILES: "Full of...?"

PRINCE: (Against the scoring...) "SECRETS!" (SCORE IN THE PHRASE)
(He shakes his head).... "Women..."

TOGETHER: "Who can understand them."

PRINCE: "Elizabeth.. I think she's mooning over some imaginary lover... I mean it's so
pathetic.. and boring... Can you imagine a **man** doing anything that soppy!"

MILES: "Sire, I was going to tell you a story.. but perhaps not..."
WHAT A JAM!

PRINCE: WHAT A MESS!

BOTH: SITUATION
S.O.S.!!....

WE'RE

TWO LOST LAMBS
TWO LOST LAMBS
AND THINGS ARE AS BAD
AS THINGS COULD BE
ADRIFT ON A SHIP
THAT IS LOST AT SEA...
WITH NO-ONE TO CARE
FOR THE LIKES OF ME...
WE'RE TWO ...
LOST....
LAMBS...

TWO LOST LAMBS...
TWO LOST LAMBS...

PRINCE: OUT IN THE WOODS
WHERE THE TIGERS GROWL

MILES: OUT IN THE WOODS
WHERE THE DEMONS PROWL

TOGETHER: OUT WHERE THE WOLVES
SEE THE MOON AND HOWL...

WE'RE
TWO..
LOST..
LAMBS...

LOST IN THE DARK OF NIGHT
WITH NEVER A HOPE IN SIGHT
ALL WE CAN DO
IS KNEEL AND PRAY...
WITHOUT ALADDIN'S LAMP
I'D SAY

(KEY CHANGE)

WE'RE...

TWO LOST LAMBS
TWO LOST LAMBS
LOST IN A WORLD
WHERE HOPE IS GONE
WITH NOTHING TO HANG
OUR DREAMS UPON
WILL SOMEBODY PLEASE
TAKE PITY ON..
THESE...
TWO LOST LAMBS...
TWO LOST LAMBS...
TWO.. LOST.. LAMBS...

(And their follow spot and candle blows out... into a blackout)

END OF SCENE

SCENE FIVE:

The Deck of the "Slaughter"

HUGE CROWD CRIES OF "VIVA
PAPAGAYO" SHOUTS AND LAUGHTER
THESE SOUND FX ARE MOST
IMPORTANT HERE

There is tremendous gaiety as the Pirates sort through chests of pearl and
gold and jewels.

OPENING PIECE INSTRUMENTAL..
ACROSS THE CROWD NOISE

ENTER... The Dreaded Pirate Papagayo, gorgeously dressed with the
famous sword.. masked and flamboyant... and mustachios.

OVER THE INSTRUMENTAL...

PAPAGAYO: "Well done lads, and welcome back to the safety of Spain. We have two rats
aboard.. to be sold as slaves...(and the Prince and Miles are brought) If we
are killers and thieves, it is the injustices of English law that make us so.. We
have a King who sees nothing..and changes nothing... and wonders why we
fight? No one ever seeks to understand. But we do boys... do we not!!"

Whoops and cheers.

PAPAGAYO: (With the highly vocal admiration of the crew)

SONG: "HI! HO! PAPAGAYO!"
(It's a Pirates Life for Me)

(Sings) YOU MAY ASK HOW ANYONE
CAN DRIFT, BEYOND THE LAW
HOW YOU BE BECOME A PIRATE
WHO MAN'S A MAN-O-WAR!?
YOU HAVEN'T GOT A PENNY
SO YOU STEAL A LOAF OF BREAD
THEY CATCH YOU AND HARANGUE YOU
* THEN THEY HANG YOU TIL YOU'RE DEAD..
YOU NEED AN EDUCATION
OR YOU NEVER WILL GET ON
THE STREETS ARE FILLED WITH BEGGARS
WHOM THE GENTRY SPITS UPON
AND NO-ONE FEEDS THE HOMELESS
THEY WOULD RATHER SEE THEM ROT
WHEN HONESTY MEAN NOTHING
WHAT CHANCES HAVE YOU GOT?!

ALL: SO...
HI! HO!
PAPAGAYO!
WHEN WE SAIL OUT FROM THE BAYOU
WE'RE THE ACID RAIN
OF THE SPANISH MAIN
IF YOU RESIST US
MY FRIEND YOU'RE INSANE!
SO!
HI! HO!
PAPAGAYO!
IT'S A LIFE OF
DO OR DIE-O!

IT'S A PIRATE'S LIFE
ON THE LAND OR SEA
IT'S A PIRATE'S LIFE FOR ME!

PAPAGAYO: (Contemptuously)

THE LAWS THAT GOVERN ENGLAND
ARE A WORTHLESS WASTE OF BREATH
* TWO HUNDRED MEASLY LITTLE CRIMES
CAN SENTENCE YOU TO DEATH
* YOU CAN'T BECOME A PEER
WITHOUT SOME BOTTOM BEING KISSED
AND LINING SOMEONE'S POCKET
WHEN HE PUTS YOU ON THE LIST
THESE MONUMENTS OF MADNESS...
LET ME DO A LITTLE SUM...

(Slowly)

ALL: * IF YOU SHOULD EXPORT JUST ONE SHEEP
* AUSTRALIA HERE WE COME!

(And they laugh)

PAPAGAYO: SO WHEN WE SEE THE VILLAINY
THAT GOVERNS US MY DEAR
IT SEEMS TO ME
THAT PIRACY
IS MUCH THE SAME CAREER!

ALL: SO!
HI! HO!
PAPAGAYO
WHEN WE SAIL OUT FROM THE BAYOU
* WE'RE THE ACID RAIN
OF THE SPANISH MAIN
IF YOU RESIST US
* MY FRIEND YOU'RE INSANE!
AND
HI! HO!
PAPAGAYO!
IT'S A LIFE OF
DO OR DIE-O!
IT'S A PIRATE'S LIFE
ON THE LAND OR SEA
IT'S A PIRATE'S LIFE FOR ME!

DANCE SECTION.. OVER THE
INSTRUMENTAL 4¼ section
Change key
Interlude section * see Notes

INTERLUDE

HALF COMPANY: SIDE BY SIDE (MARTIALLY)
STAND OR FALL
ALL FOR ONE
AND ONE FOR ALL...

KEY UP
FORTE

FULL COMPANY: RUN THE FLAG
ROLL THE DRUM
BLOW THE KING
TO KINGDOM COME..

HI! HO!
PAPAGAYO!
WHEN WE SAIL OUT
OF THE BAYOU
* WE'RE THE ACID RAIN
OF THE SPANISH MAIN
IF YOU RESIST US
* MY FRIEND YOU'RE INSANE!
SO!
HI! HO!
PAPAGAYO!
IT'S THE LIFE OF
DO OR DIE-O!
IT'S A PIRATE'S LIFE
ON THE LAND OR SEA
AND A PIRATE'S LIFE
IS THE LIFE...
FOR...
ME!!

(ROUSING FINISH)

NOTE: *

As regards these lyric lines I appreciate, of course, that "acid rain" and deportation to Australia are more modern developments and that the McNachton rules governing "insanity" only were formulated in the 18th century, but these lines are included in the interests of having fun.

The sale of Peerages, however, still existed till very late into the 20th century and titles are to this day still available for purchase even at auction, albeit Manorial Titles which do not allow their purchaser the privilege of elevation to the House of Lords. Mind you under Tony Blair, not even the Hereditary Peerage is any longer entitled to a place in the Lords, as its power and purpose is being gradually eroded. In fact, the System, merely lightly camouflaged, still exists. Nowadays, large donations to political parties focuses attention on these undoubtedly altruistic generosityes and rewards the 'surprised' recipient with a Knighthood or other such Honor. As these Honors are the basic foundation for the retention of Monarchy, it is regarded as unwise to touch upon these matters. The system differs in France when an aging impoverished Count or Baron will adopt a man of wealth at an agreed price. Upon the death of the titled person, the title automatically descends to his adopted son...same effect...different camouflage.

The French committed the ultimate faux pas in beheading their King and becoming a Republic. They have socially regretted it ever since. The old French families hang on to their titled past, with a snobbish ferocity.

In 1881 when Mark Twain published "The Prince and the Pauper", he stated that "within the memory of living men" there were 223 crimes which were punishable by an assorted catalogue barbaric deaths (see Dr J Hammond Trumbulls' "Blue: Laws True of False, p.11 which lists them). For example "boiling in oil" was the obligatory sentence for a forger or a coiner or counterfeiter or a poisoner. The export of a single sheep out of England was a capital crime as was stealing wool. It is impossible to state fully the "monument of malignity", pitilessness and barbaric inhumanities which were everyday events within the Laws that existed during Henry VIII's reign, during which period England was regarded as a 'civilised' Kingdom. The execution of these laws were hideous beyond imagination and were mere excuses for public horrors, which, in fact Edward, when king, examined and curtailed to some extent.

PAPAGAYO:

"Bring the prisoners forward!"

CHEERS and JEERS

(Miles and the Prince are pushed forward)

"Anyone here who wishes to purchase a strong man and a boy who looks like he could use a good meal... speak up!
What am I offered? Will someone give me fifty guineas for the pair?"

PIRATE ONE: "No! String the blighters up!"

CHEERS OF APPROVAL

ANOTHER: "Feed 'em to the fish!"

MORE CHEERS AND
LAUGHTER

PAPAGAYO: "If no-one wants them.. you know we have rules. They must be bought and paid for, or killed."

WOMAN: "I'll give you two guineas for the man."

PIRATE: "I bet you would! I "

CHEERS AND JEERS AND RIBALD
LAUGHTER

PAPAGAYO: "No takers? Right! We have our laws. Prepare them."
(Drawing the dreaded and infamous, parrot-beaked sword).

MUSIC TO HIGHLIGHT THE SWORD

"And bring out the block. Prisoners, have you anything to say before you die... Any last words?"

(The Pirates roll out a barrel)

MILES: "I fear we are done for Sire."

THE DRUMS ROLL

PRINCE: (Bravely)

"Goodbye my dear friend.. I shall miss you, Miles."

DRAMATIC SCORING

Miles is forced to the barrel and his hands are held away from his body. ..his neck bowed as he is blindfolded ..

PAPAGAYO: (Poised, with sword in air - it comes half way down in slow motion against the sting of the music.. and stops)

"Miles? I had a brother once, called Miles. Can it possibly.. be you?"

(And whips off his blindfold as Papagayo whips off his mask and the attached moustaches)

MILES: (Joyously)

"Primrose! I thought you were dead! Oh happy day!

PAPAGAYO: (Embracing him)

"Miles! What a turn-up! Boys, cut them loose. Oh happy day!

(Matter-of-factly)

" So who's the kid?"

MILES: "Primrose.. this boy is Edward... the King of England."

PAPAGAYO: "What? This scrawny little fellow?
Can it be? Is this true?"

THE PRINCE: "Dear Lady... I swear to you by the sacred memory of my father, King Henry, that I am the King who once was Edward, your Prince of Wales. And I swear that if I am restored to my throne, all the laws which you so rightly call unjust, I will undo."

MILES: "The Coronation is tomorrow in Westminster and we need to sail to England now, if we are possibly to get there on time... and even then we have no way of getting into the Cathedral."

PAPAGAYO: And who is there to stop us?
Boys! Make ready the ship!
Hoist the sail... up the anchor, we are absolutely on the tide... so sing for a fair wind and a swift passage to... (and they all cry)
ENGLAND!!!

THE ENTIRE COMPANY WITH MILES AND THE PRINCE

SING: (As they pull the ropes and hoist the sails)

HI! HO!
PAPAGAYO!
WHEN WE SAIL OUT
FROM THE BAYOU!
WE'RE THE ACID RAIN
OF THE SPANISH MAIN
IF YOU RESIST US
MY FRIEND YOU'RE INSANE!
SO....
HI! HO!
PAPAGAYO!
IT'S A LIFE OF
DO OR DIE-O!
IT'S A PIRATE'S LIFE
ON THE LAND OR SEA
A PIRATE'S LIFE FOR ME!

PAPAGAYO: MILES.. I NEVER TOLD YOU
(Solo) HOW I MANAGED TO GET FREE...
I FOUND A FRIENDLY WARDER
WHO WAS VERY GOOD TO ME
I STARTED UP A GARDEN
YOU'LL RECALL IT WAS OUR TRADE
AND MANAGED TO PERSUADE HIM
WHAT I NEEDED WAS A SPADE!

(Hoots of laughter from the crew)

I PLANTED ROWS OF CARROTS
VERY NEAR THE PRISON WALL
AND USED TO BAKE
* CARROT CAKE
WHEN LOVER BOY WOULD CALL
ONE DAY I DUG
A BIT TOO DEEP
AN ACCIDENT I SWEAR... (and pauses)

(Hoots of laughter and jeers and cheers of disbelief)

AND FOUND THAT I
WAS MILES AWAY
WHEN I CAME UP FOR AIR!! SO!!

(Arm in arm swaying and singing in a Choreographed line)

THE COMPANY: HI! HO!
PAPAGAYO!
WHEN WE SAIL OUT
FROM THE BAYOU!
WE'RE THE ACID RAIN
OF THE SPANISH MAIN
IF YOU RESIST US
MY FRIEND YOU'RE INSANE!
SO.... HI! HO!
PAPAGAYO!
IT'S A LIFE OF
DO OR DIE-O!
IT'S A PIRATE'S LIFE
ON THE LAND OR SEA
AND A PIRATE'S LIFE
IF THE LIFE... FOR... ME!!!!

(The orchestral chorus repeats...)

SMASH FINISH..... BLACKOUT

SCENE SIX: The inner chamber of the Cathedral.

Tom, Elizabeth, Jane, Hertford, the Archbishop and the Captain.

ARCHBISHOP: "Petitions, sire - It is the custom, Majesty, before your accession to the throne, to hear petitions from the condemned."

HERTFORD: "Captain. Bring out the prisoner."

CAPTAIN: (Thrusts forward a man in chains)

"On your knees you villain!"

TOM: "Good sir - what is this man's offence?"

CAPTAIN: "He took a life - by poison."

TOM: "And this thing was proven?"

CAPTAIN: "Most clearly sire."

TOM: (Sighing) "Then he has earned his death."
(To the man) "So, you poor wretch, what is your petition?"

THE MAN: "That I be hanged! Sire."

TOM: "What a strange request. Is that not your sentence?"

MAN: "No my Liege. I am to be boiled alive!"

TOM: (To Hertford)
"Is this believable?"

HERTFORD: "That is the law, sire, for * poisoners... that they be lowered slowly... feet first
(he gloats).. then the legs.. and..and then slowly their..."

TOM: (Holding up his hand)
"Stop! My word is law... (to Elizabeth) Is that not so?"

ELIZABETH: "Your word is the law, sire."

TOM: "Then I say that this ferocious law is ended. Set the wretch free. This is a
day for rejoicing not for boiling a man alive."
(The court applauds)

HERTFORD: "Plainly, the King is himself again. Next!"
(And a woman and a girl are brought in and thrust onto their knees.)

CAPTAIN: "These two are condemned... for witchcraft and selling their souls to the
Devil."

TOM: "Where and when was this done? And how old is the child?"

CAPTAIN: "The child is nine, sire. On a midnight in December in a ruined church. She
invoked a storm that destroyed almost the entire village. There are over
forty witnesses."

TOM: "Witnesses to her invoking the Devil?"

CAPTAIN: "(Uneasily) "No sir.. witnesses to the storm!"

TOM: "And the proof of witchcraft?"

CAPTAIN: "She lowered her stockings, sire, to do the Devil's work."

TOM: (Looking at her)
"Madam, your life depends on what you now do. I command you to lower
your stockings and bring forth a storm. If you can do this, I swear you and
your child will go free. If you cannot, you will hang."

WOMAN: "Sire, I will do as you say... but even to save my life, I have no powers other
than those to pray to God who is the witness of my innocence."

TOM: "Set her free. If the Devil will not save her, then shall a Christian King. Go in

peace... And my the good Lord bless and keep you both."

LADY JANE: "Sire, while you are in a sparing mood, I beg you to spare the life of our uncle Norfolk."

HERTFORD: (Intervening savagely)

"The man is a proven traitor, sentenced to the axe for treason, and for robbing the Treasury.. As the Lord Protector, I hold the warrant for his death, which will be executed today.

ELIZABETH: "You have not the Seal, sir. (Vehemently) You cannot kill him without the warrant being sealed."

HERTFORD: (Furiously) "He is a traitor and he will die! As for the Seal, we are searching and it will be found! I promise you..."

ROYAL FANFARE

ARCHBISHOP: "Sire. The moment is come for the Coronation and we must each to our duty."

TOM: "Sir Archbishop, I swear to you by all that is holy, I am not the King, will no-one believe me?"

HERTFORD: "Sire - the Tom Canty you speak of, is dead, not so Captain?"

CAPTAIN: "Aye, dead and I am witness to it."

HERTFORD: So, if you are not the King, then those you have freed must be boiled and hanged, for that is the law and only the true King can free them. So, say now sire, are you the King, or must they die?"

TOM: (Half to himself)

"I can do some good as King that I never could as Tom Canty, and if Edward is dead, I have no choice... (Aloud) "Yes, I am the King."

ARCHBISHOP: "God be praised - he has recovered his wits! Praise be!"

ALL: "Praise be! Praise be!"

HERTFORD: "Praise be indeed."

ARCHBISHOP: "The time is at hand your Majesty... Ring out the bells!"

THE CARILLON OF BELLS

(They all bow, and Tom starts the march to the Throne)

SCENE SEVEN THE FINALE SET

Westminster Cathedral and the Throne.

(Tom is attended...as the doors of WESTMINSTER CATHEDRAL are swung wide by attendant footmen of the Yeoman of the Guard, resplendently dressed.)

SOUND FX
THUNDEROUS MUSIC FOR
"THE CORONATION MARCH"

(This is a chorale version of
"RING OUT THE BELLS")

HUBBUB AND CRIES OF
"God save the King" - then -
Silence...

(The slow march begins to the Throne of England. Through the stained-glass windows, a rainbow spill of laser-beamed sunlight.)

(Elizabeth is dressed in purest white embroidered with Tudor Roses - and by her side, Lady Jane. Banners unfurl, streamers, a cloth-of-gold tapestry. Absolute dignity and splendor.)

NOBLES: "Long live Edward of England" MUSIC AND TUMULT
"Long live the King."

HERTFORD: (At the side of the King)

"Lift your head, Canty, and it will stay on your shoulders.
Smile at the people! Wave my boy - wave!"

THE TOWER GUNS BOOM
AND BOOM AGAIN
FADING

(The dresses and costumes of the Finale Cast are sewn thick with diamonds, clusters of rubies and pearls, sapphires and gold braid)

UNSEEN VOICES SING
A NOBLE ANTHEM

(As Tom walks to the Throne, and sits down. The orb and sceptre are placed in his hands as The Archbishop holds the Crown of England taken from a velvet cushion, over his head. He pauses... lifts it high to

THUNDEROUS ROLL OF
KETTLE DRUMS

AS THE MUSIC BECOMES
URGENT AND DIFFERENT...
THE 'CHASE' MUSIC SCORED
TO FIT THE MOMENT AND
CUTTING ACROSS THE
ANTHEM MUSIC. BASIC
FILM-SCORING

(A boy comes flying in - in rags)

PRINCE: "Stop! I forbid you to set the Crown on that boy's head.
I --- am the King!"

(Guards move, crowd gasp and followed by...)

MILES HENDON: (With sword drawn)

"Do not touch him. He is the King!"

HERTFORD: (Furiously)

"Seize that imposter! Seize him, I say"

TOM: "At your peril! Do not touch him! He is the King!"

PRINCE: (Running forward)

"God bless you, Tom!"

TOM: "God bless you - your Majesty!"

(Elizabeth and Jane wave - and the Prince waves back in recognition.)

HERTFORD: "One question can settle this strange dilemma; if you (to the prince) can answer it..."

PRINCE: "My treacherous Lord Hertford - ask your question before you answer to me, with your head."

HERTFORD: "Where is the Great Seal? Where is it? Answer now."

PRINCE: "My Lord, in my chambers - near my bed... is a jewel box, open it and you will find only one thing. The Great Seal!"

(VOICE ECHO'S ON)
 (the surround "In the
 Chambers"; A Jewel Box";)
 ("Find it!"; Find it")
 (The Great Seal")

TOM: "Go - Captain! You have heard the King's command!"

HERTFORD: "Aye, Captain - Go!"

(The Captain salutes and leaves)

(SOUND FX OF A GALLOPING
 AND THEN FADING HORSE'S
 HOOVES)

ARCHBISHOP: "We must pray, that it is there... and that the affairs of England, continue in proper order... (looking at them) which is which? I wonder...?"

PRINCE: (Adopting his father's stance)

"I know you, Uncle Bishop, by the one thing that only the Prince could know!"

ARCHBISHOP: (Taken aback)

"And what, pray, could that be, sire?"

PRINCE: "In all the years of seeing my late Father make merry of you - never once - has a living soul seen you smile - not once!"

ARCHBISHOP: "And what said your late Father, to this, my boy?"

PRINCE: "He said that you were saving your first smile, for St Peter!
Is that not so my good uncle Bishop?"

ARCHBISHOP: (Convinced)

"No-one could know this, but the Prince! I say, this child,
is the King!"

(Then 'business' as he thinks "or is it **that** boy... no.. no..
this boy" etc.) SFX
(HOOVES AGAIN)

CAPTAIN: "The Great Seal, sire! It is not there!" CROWD HUBBUB

HERTFORD: (Joyously)

"Cast that beggar back into the streets and have him whipped
through the town. Let him pay for his insolence!"

TOM: "He knows where is the Seal - he knows and he shall tell you. Think now
my King - what was the very last thing you did before you rushed out of the
Palace, in my rags?"

PRINCE: "I can't remember."

TOM: "Think! Think! We talked of sisters.. and food.. and mud pies..."

PRINCE: "Yes.... Yes?"

TOM: "And as you ran to the door - that thing you call the Seal was on the table..."

PRINCE: "It was.. I remember.. I picked it up..."

TOM: "And then?"

PRINCE: (Exultantly)

"I put it in the Armour that stands by the wall! Right under the visor! And
that's where you will find it!"

TOM: "Well Captain! Fly! Go on... go... go...!!

(HOOVES.... Loudly... softly..
and again loudly)

(And suddenly the boys are embracing and the Archbishop is hugging them,
as are the girls)

DRUMS AND SUSPENSE

(The Captain returns holding the Seal, aloft)

BELLS AND TUMULT

ALL: "Long live the King"
"Long live Edward - King of England"

HERTFORD: "Arrest the imposter! Throw him in the dungeon!"

PRINCE: "Not so my Lord - the dungeons are not for him!"

THE SILENCE DESCENDS...

(The Prince in his rags, ascends the throne. The Archbishop lowers the Crown towards his head... pauses and says, quietly...)

ARCHBISHOP: "We are quite sure... are we not?"

PRINCE: "Proceed uncle, with a good heart."

(And Edward is crowned King)

ARCHBISHOP: "Long live - the King!"
"Ring out the bells!"

CATHEDRAL BELLS

KING: "Tom, how could you remember, when I myself, could not?"

TOM: "It was easy. I saw where you put the Seal, and... well.. I **used** it."

KING: "How did you use it? Speak up lad, how used you the great Seal of England?"

TOM: (Reluctantly)

"To crack nuts with!"

(The Cathedral is shocked into a sweep of gasps - and silence - at which point.....)

ARCHBISHOP: (Querulously)

You - used... the great Seal of England... to crack NUTS with?!"

(And he doubles up with laughter - so rich, so full and so loudly, that it sets off the entire Cathedral. Miles Hendon walks across and doffing his hat to the King with an elaborate bow.. sits on the steps of the Throne.)

HERTFORD: "You unmannered Clown! You would dare to sit in the presence of the King?!"

KING: "Leave him be. It is his right. And now good people, to the business of the King. First, free Lord Norfolk, and restore him to my presence. Do that now. Then, Greyfriar's Boy? Step forward. (He does.) What's your name?"

GREYFRIAR'S BOY: "Francis Drake, Sir"

KING: "You, my young admiral, will join our fleet, and you will learn your business from that dear young lady, Miss Primrose Hendon. Step forward, Madam, and welcome to the British Navy."

(To the boy)

"She will make a wonder of you, I promise."

(To her)

"Primrose - take him under your wing!"

(And they link up, arm in arm)

"Now, bring forth, John Canty..."

(And the cry goes up "John Canty... John Canty" who appears with Mrs. Canty, Bet and Nan).

CANTY: (Seeing who he thinks is his son, on the Throne)

"Tom, come down from there, immediately! This time, you have gone too far. Get off the throne!"

KING: "John Canty - I am the King - whom you sold into slavery! Tell me now - one reason why you should not die for this offence?"

NOTE: Drake, later Sir Francis Drake, became a great 'buccaneer' pirate indeed, for Elizabeth when she succeeded Edward (1558 - 1603). Drake was born circa 1545 and died 1596 and so, of course, this meeting is historically incorrect if this were the real Francis Drake. It is, alas, not - simply a Francis Drake, by a happy literary coincidence!

MRS CANTY: "My Lord, may I speak on his behalf? John Canty never had a chance in life. He was born poor, received no education, and has lived in the streets all his life. But he is not the ignorant lout he appears to be.

(And Canty gives a cheerful, toothy smile)

"He is actually, Sire, a genius."

KING: "A genius!? And how so, Madame?"

MRS CANTY: "Well Sire, he not only knows the world is round, but can prove it..."

KING: "And what is your proof, Canty?"

JOHN CANTY: (Suddenly quite professorial)

Well, your Majesty, you just have to look at the moon... there it hangs, like a ball in the sky, without apparent support, obvious really... and then Sir, just the other day, I was sitting under a tree when an apple fell*... and (with great dignity) I suddenly realised..."

KING: "Yes.. You suddenly realised...what?"

JOHN CANTY: "I suddenly realised... well... I'm not sure what I suddenly realised.. I'm still working on it!"

NOTE: Sir Isaac Newton (1642 - 1725), so this precognition of gravity is a peep into the future

KING: Canty? What is that infernal clatter?

JOHN CANTY: It is my shoes sire.... I was trying to get a tap into a barrel..it wouldn't go..so I banged it in with my shoe..next thing my shoes went so I had to fix them ..and nailing the tap to the sole seemed like a good idea... Of course what happened next was a bit unexpected...

SONG: HEY WORLD ! LOOK AT ME I'M DANCING!

SINGS:

SLAP THAT TAP
INTO THAT KEG
IF YOU WANT TO MAKE THINGS FLOW!
CAREFUL NOT TO BREAK A LEG
WHAT A WAY TO GO!
CURTAIN'S UP
YOUR CARES ARE GONE..
FOLLOW THAT DOT
THAT FOLLOW SPOT
AND YOU ARE ON!

HEY WORLD! LOOK AT ME I'M DANCING
RAT-A-TAT-TAT RAT-A-TAT-TAT
GIVE ME A HAND!

WHAT A SOUND
WHAT A BEAT
TAP-TAP-TAPPING
WITH YOUR FEET
THIS COULD BE THE START
OF SOMETHING GRAND!

OUT OF TOWN
AND OUT OF SIGHT
LOOK AT ME GO
I STILL DON'T KNOW
WHAT I DID RIGHT!

HEY WORLD
LOOK AT ME I'M DANCING
I'M DANCING....
TONIGHT!

John Canty now takes off into a spectacular tap dancing routine with 'dull old' Lady Jane, and Mrs. Canty, culminating with the full Company tap dancing.

COMPANY REPEATS THE MAIN THRUST OF THE SONG CULMINATING IN THE

CODA:

FULL COMPANY IN FULL BUSBY BERKLEY TAP ROUTINE

HEY WORLD!
LOOK AT ME I'M DANCING
RAT A TAT TAT RAT A TAT TAT
GIVE ME A HAND

HEY WORLD!
LOOK AT ME I'M DANCING
THIS COULD BE
THE START OF SOMETHING GRAND!

OUT OF TOWN
OUT OF SIGHT
LOOK AT ME GO
I STILL DON'T KNOW
WHAT I DID RIGHT....!

HEY WORLD
LOOK AT ME I'M DANCING..

FEEL AS THOUGH
MY FEET HAVE WINGS
AND MY HEART HAS TAKEN FLIGHT
HEY WORLD ..HEY WORLD
HEY WORLD...HEY WORLD
LOOK AT ME
I'M DANCING.....
TONIGHT!!

Smash Finish - The entire Company takes a bow

THE PRINCE: "My mind is set. I say that Greyfriars Church henceforth shall be known as Christ's Hospital. It shall be a sanctuary for homeless children. They shall have shelter and books and be taught to read, for what good is a full belly if the mind is empty. And you, John Canty, shall be its first governor."

JOHN CANTY: "Well thank you, your Majesty. I (with a very toothy smile) I always loved children... really!"

KING: "And as for you, Hertford - I will not sully my first day as King, with a death. You are a Traitor and a thief, my sentence is that from today, you will sweep the streets of London. Take with you the Captain, who unwittingly spared my life... and so I save his - Away with you both!"

(And they slink out)

"Tom Canty... you have served England well. You will always be the Kings Ward. ..free to come and go from my presence, with honor and as the King's special friend. And this, my people, is Sir Miles Hendon. To him, I owe my Throne, my Kingdom and my life. Sir Miles... Ask of me what you will."

ELIZABETH: "It is - It's you, the boy in the garden! Your name is...? Miles Hendon... how lovely."

MILES: " And your name..is? "

KING: " This is my sister, Elizabeth "

(Confidentially , whispering it)

"You know,
the Moony-Juney, one...the
One with the..."

MUSIC IN
'LOVERS ARE ALL THE SAME'
THEME

KING AND MILES: "SECRETS!"

(And lifts his eyebrows, as if to say 'pathetic... isn't she')

MILES: "Sire! I have only one request..."

KING: "And that is...?"

MILES: "To marry Elizabeth".

KING: "Why not! Your request is granted. I love a happy ending"

(And they come forward together)

MILES: (As the Archbishop comes toward)

"A common garden boy? Marry a Princess? As I told you in the beginning... I don't say it did happen, and I don't say it didn't, I only said, it could have happened!"

(And they stand before the Archbishop, as the two boys sit on the Throne dais.. cracking nuts).

"Archbishop"

ARCHBISHOP: "Sir Miles?"

MILES: "We leave the last words to you."

(Archbishop, as he turns to marry them, looks up smiles, and before he can say anything..he points..as his mouth falls open soundlessly..and smiles)

KING & TOM: "RING OUT THE BELLS!!!"

THE COMPANY: (The Bell ringers appear - flowers scatter down from the Cathedral ceiling - Miles and Elizabeth are married... and the MEGAMIX begins against the ' bows ' being taken against the appropriate lines

MILES: ALL WE WANT TO BE
ALL: IS
HAPPY EVER AFTER

ALL: YOU AND ME
HAPPY EVER AFTER

MILES: NOW EV'RY FAIRY STORY
HAS HEARTS THAT HAVE TO BREAK
JOURNEYS IT MUST MAKE
AND CHANCES IT MUST TAKE.... (rit)

ALL: BUT SOMEWHERE
WAITING 'ROUND THE BEND
IS...HAPPY EVER AFTER
HAPPY EVER AFTER
THAT'S THE PERFECT END
WOULDN'T YOU AGREE

HERTFORD/CAPTAIN: WHERE VILLAINS HAVE BEEN SMITED!

MILES/ELIZABETH: AND LOVERS RE-UNITED!

PRIMROSE/ and
GREFRIARS BOY: PIRATICAL SENSATIONS!

PRINCE and
PAUPER: AND ROYAL CORONATIONS !

GREY/JOHN CANTY
AND MRS CANTY: AND DID WE FAIL TO MENTION
THAT WONDERFUL INVENTION!

ALL: COME ON AND TAP TAP TAP
AND SEE WHAT IT CAN DO
TO MAKE THAT HAPPY EVER AFTER
THAT HAPPY EVER AFTER
TO MAKE THAT HAPPY EVER AFTER

COME....TRUE !! ..

(In the "bows" - when the Greyfriars Boy appears, the King summons the footman holding a golden box, takes out a lump of mud, and splatters him!)

(The finale bows include Hertford and the Captain with a pair of brushwood brooms, who dance out.. sweeping)

MEGAMIX

"TWO LOST LAMBS" " RING OUT THE BELLS"

"HI! HO! PAPAGAYO!" " HEY WORLD! LOOK AT ME I'M DANCING "

(10-minute music finale)

THE END